



Topology
Topography
Morphology
Ethos
Pathos



Fabulae
Palimpsest

Drawing Visual Verbal Space 1



Nominal
Phenomenological
Metonym
Mood
Mode
Staging
Framing
Dimensional Allegory



Drawing visual verbal space 6

Primieval

Chaos

ARTIST & BOOK

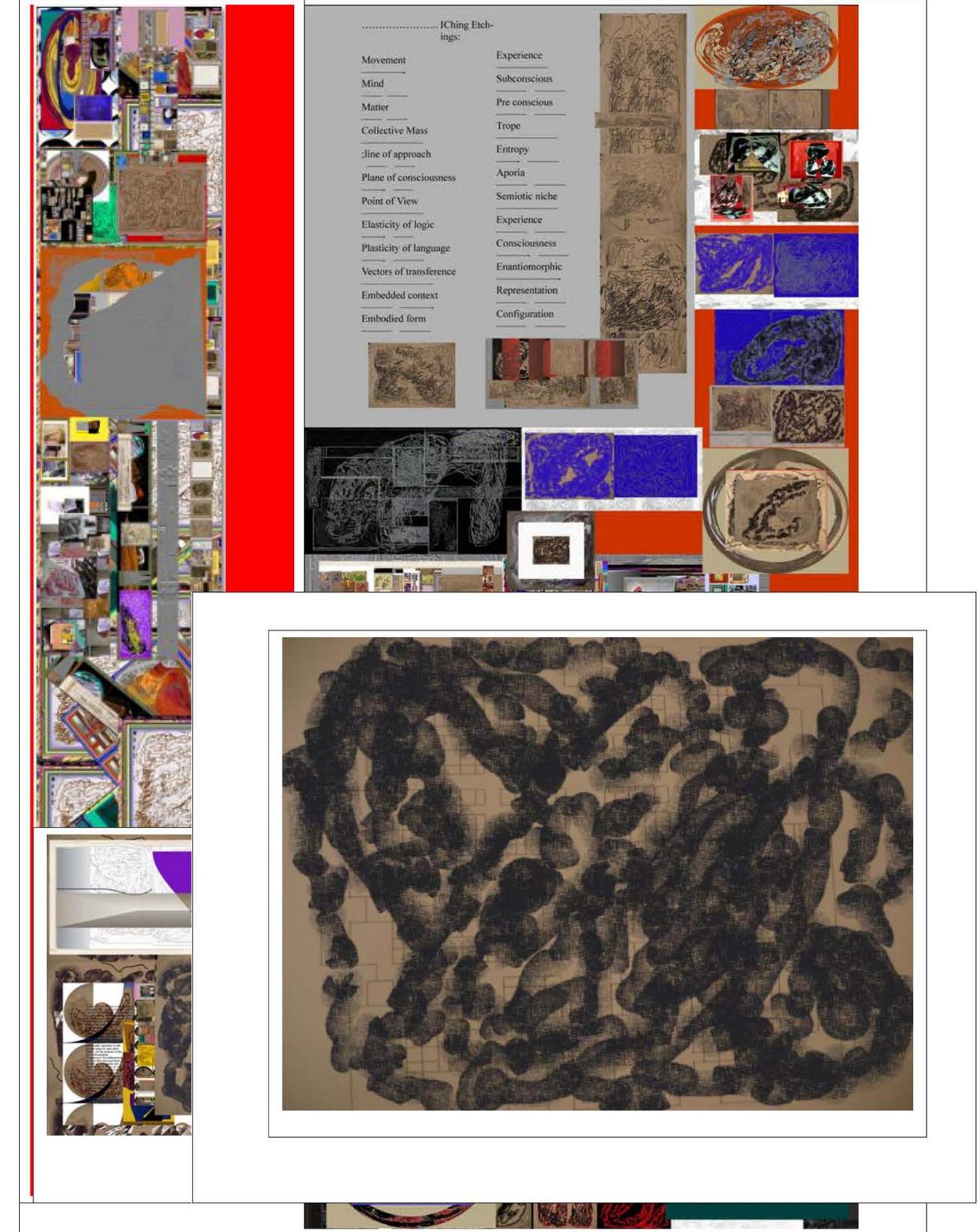
Morphologies of Verbal Visual Space 2

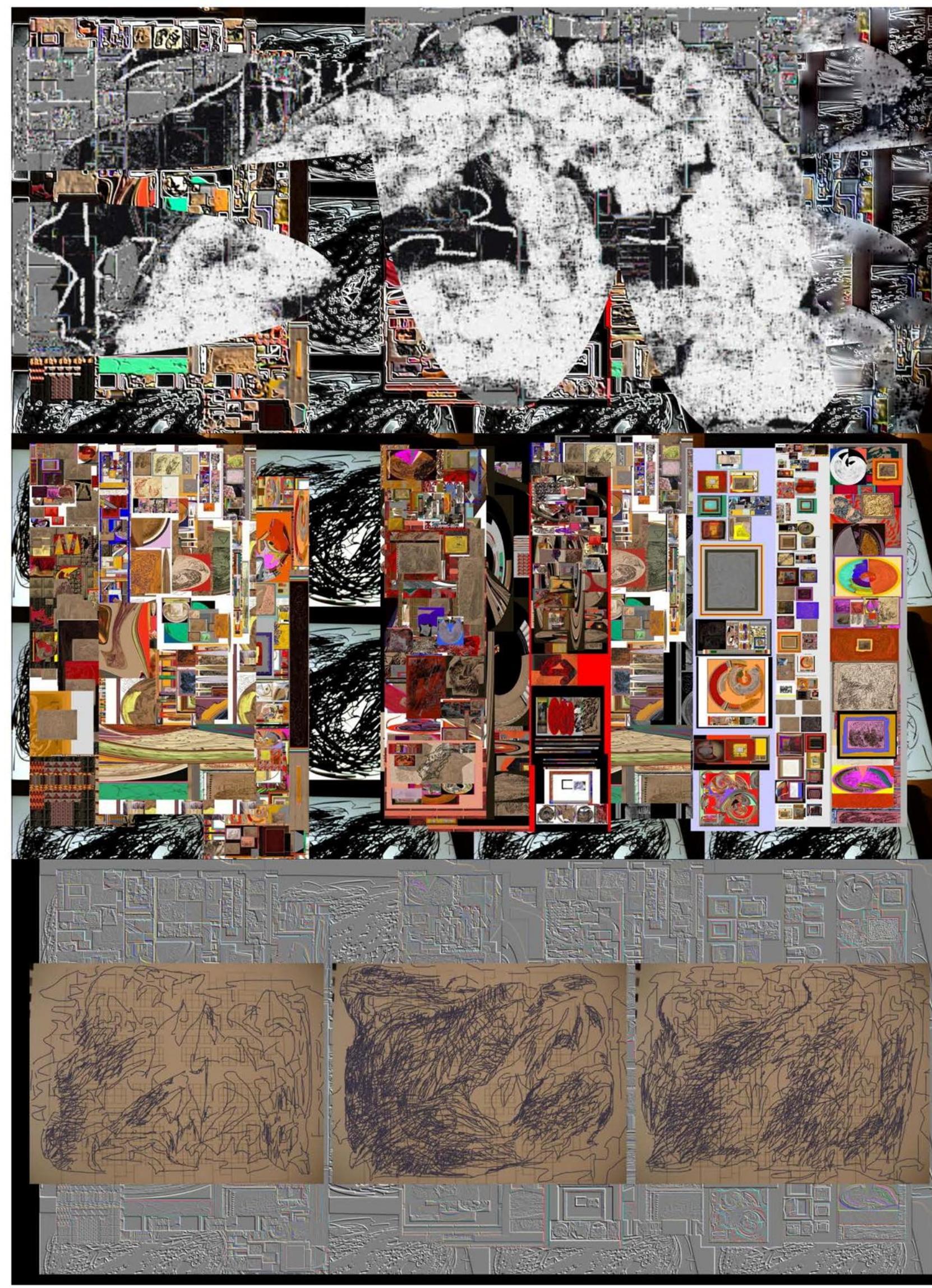
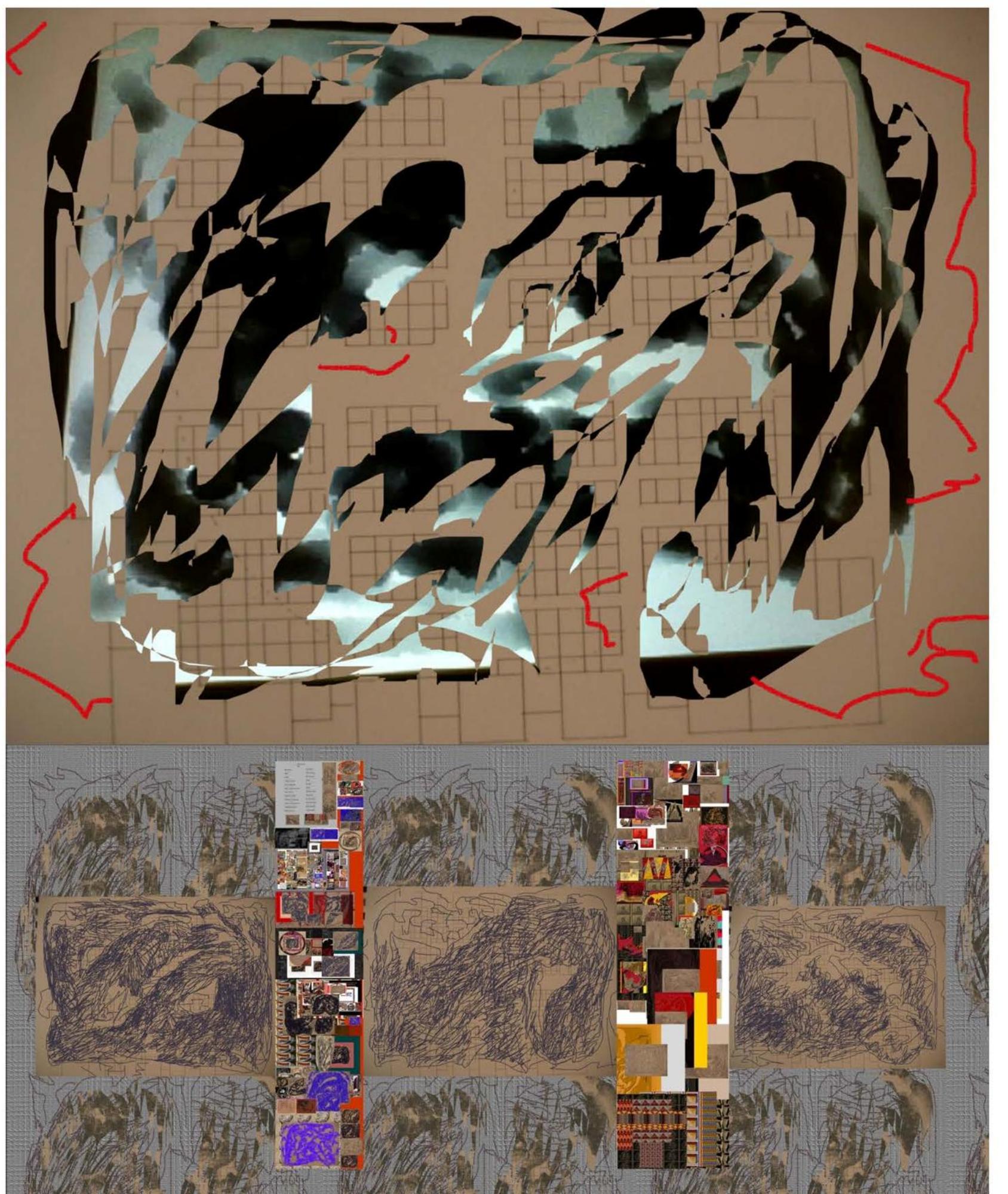
Visual Rhetoric and Art Ontology

Edwin VanGorder
10/6/2014



The Dimensions of a visual rhetoric are in this case a view into subject and object transpose nested in the facultative testing through drawing that relate configuration of the mark or semiotic to the phenomenology nested in the art experience. Representation and configuration become the movement of mind and matter that form a manifold beyond binary operations and interpose moments of transparency and opacity in terms of approach to content as the morphic topography of the art temporality.





Syllepsis
Abracciari
Trace
Rhizome

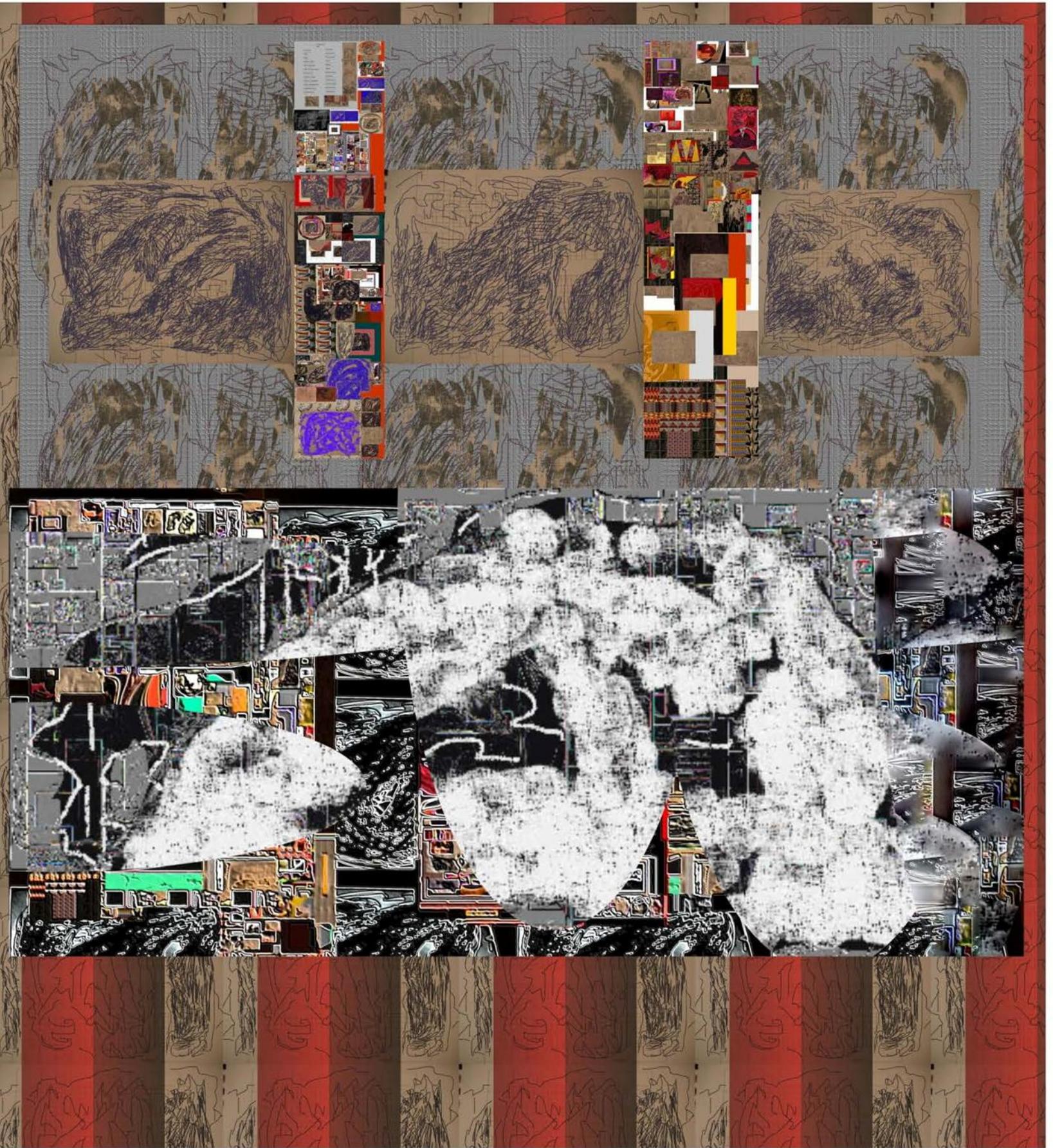
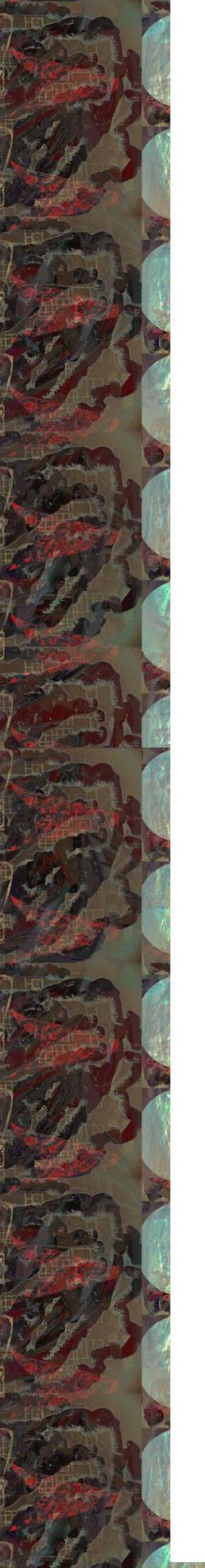
Apophatic Mir-
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Chiasme

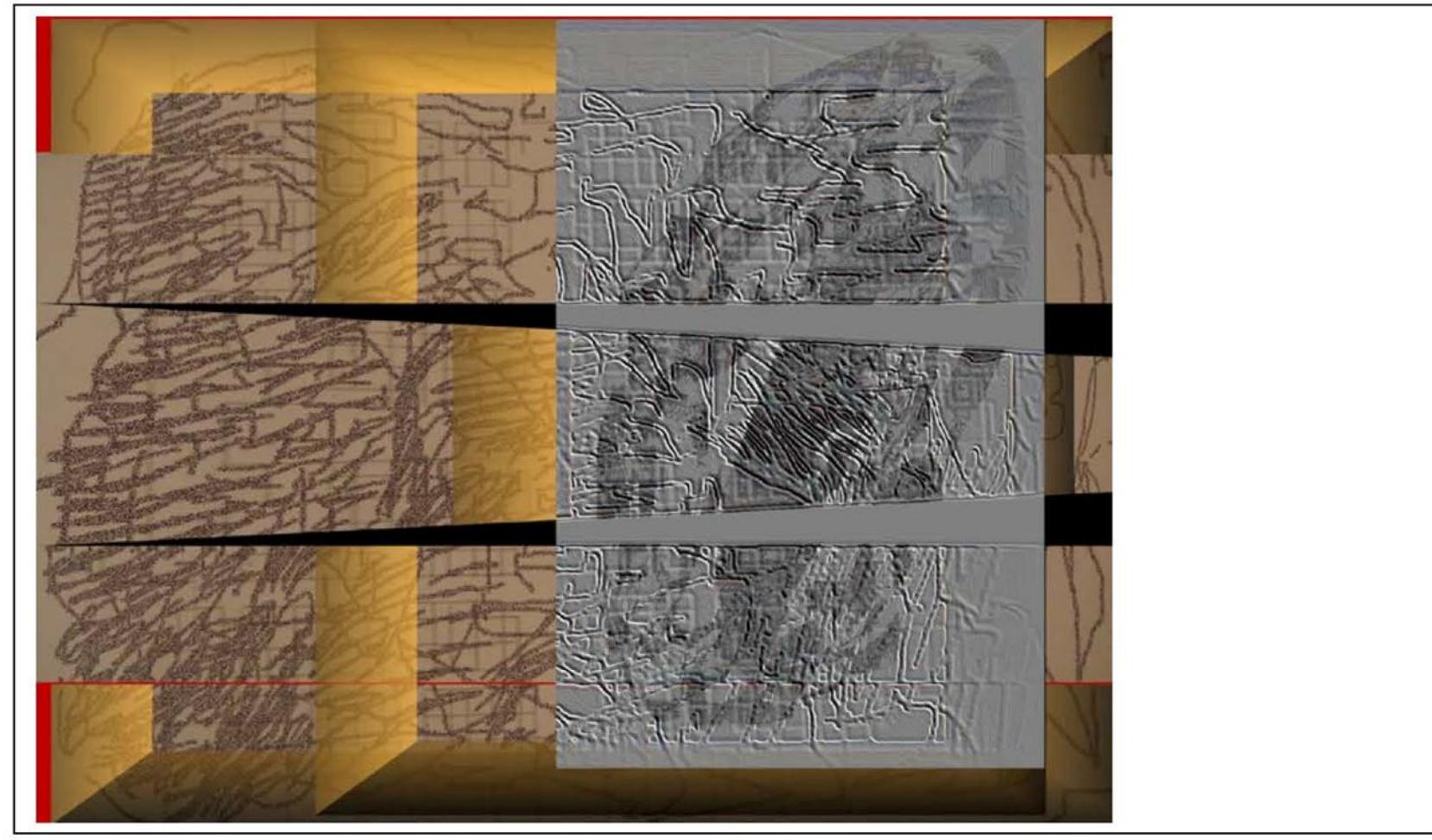
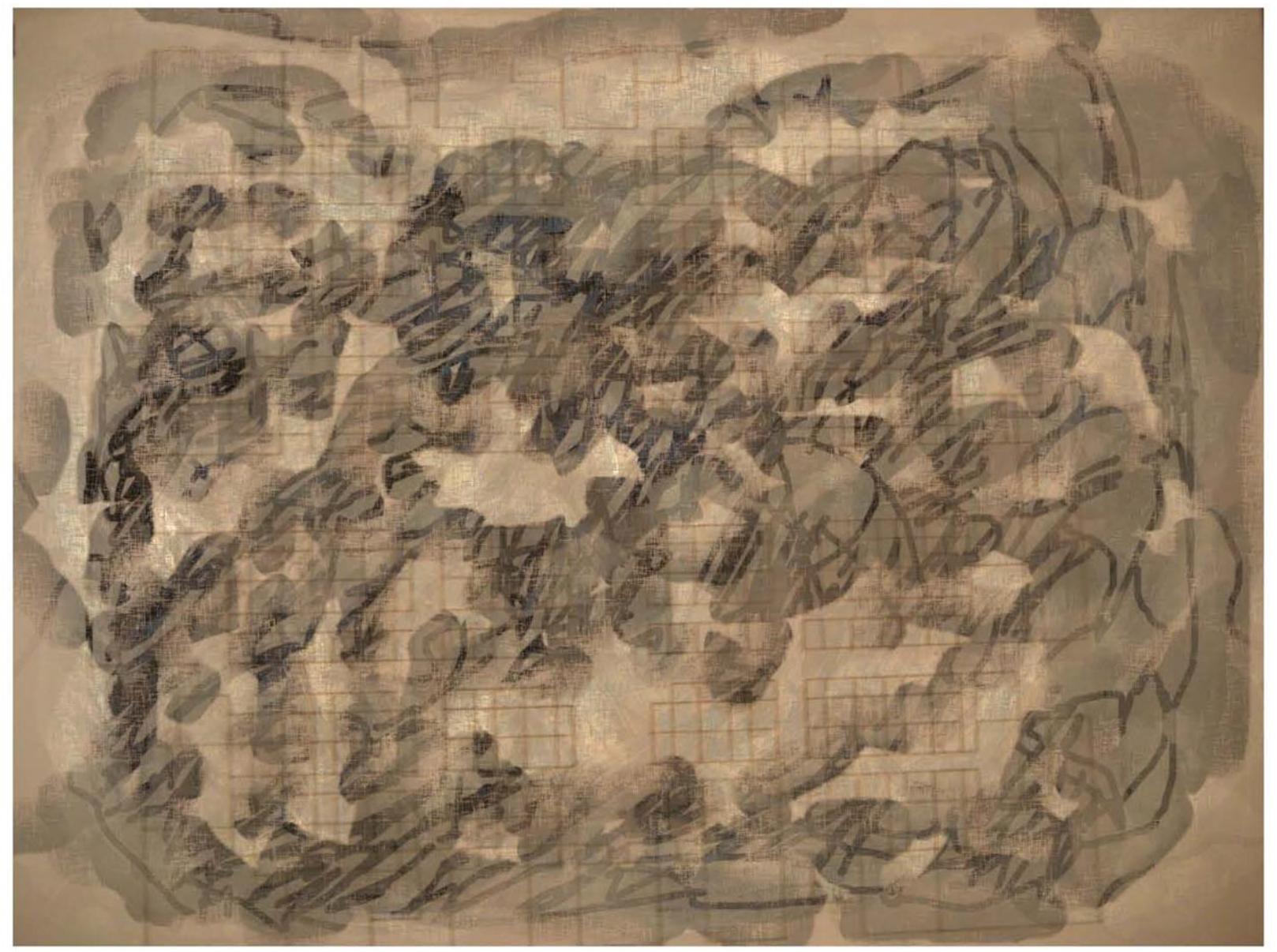
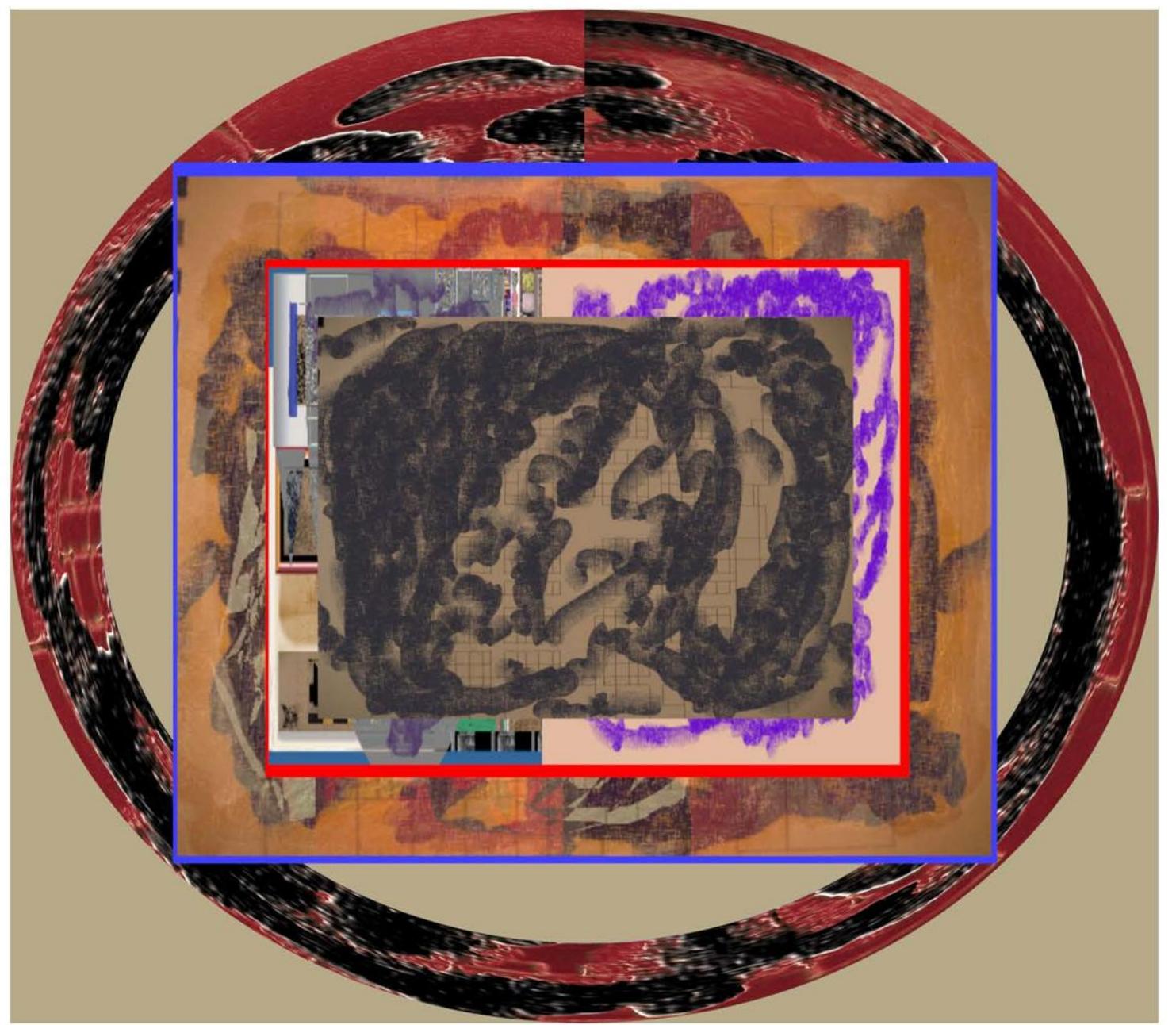


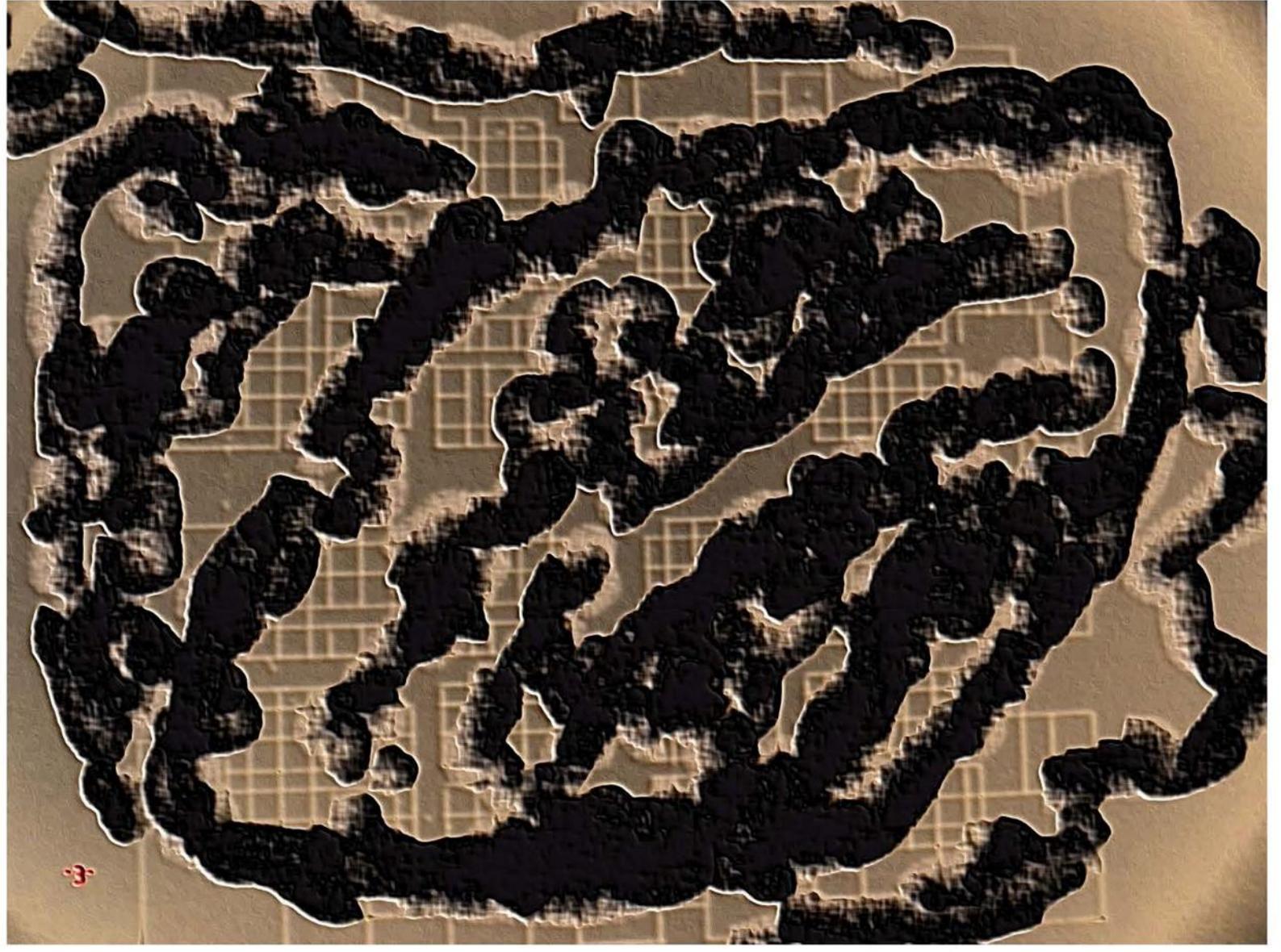
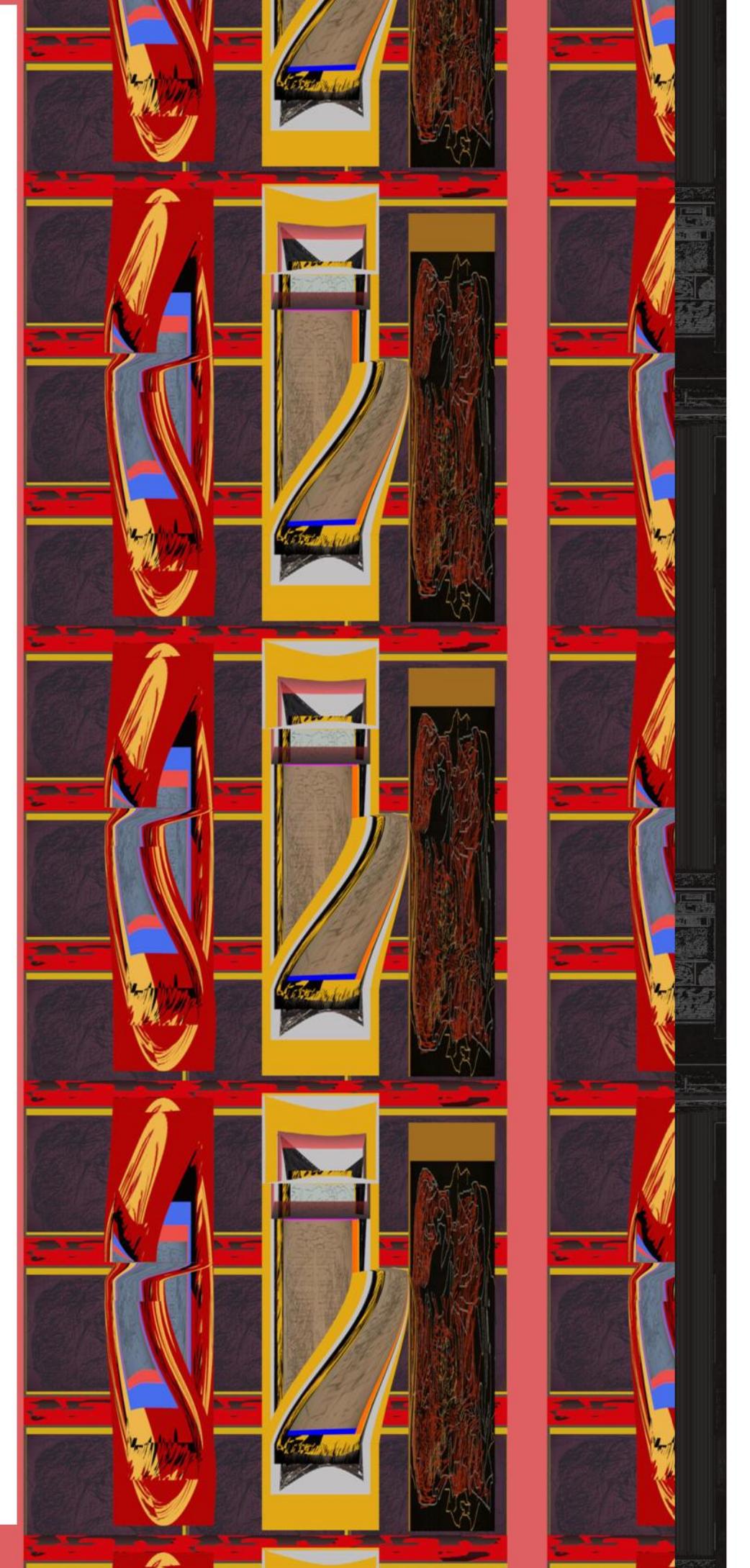
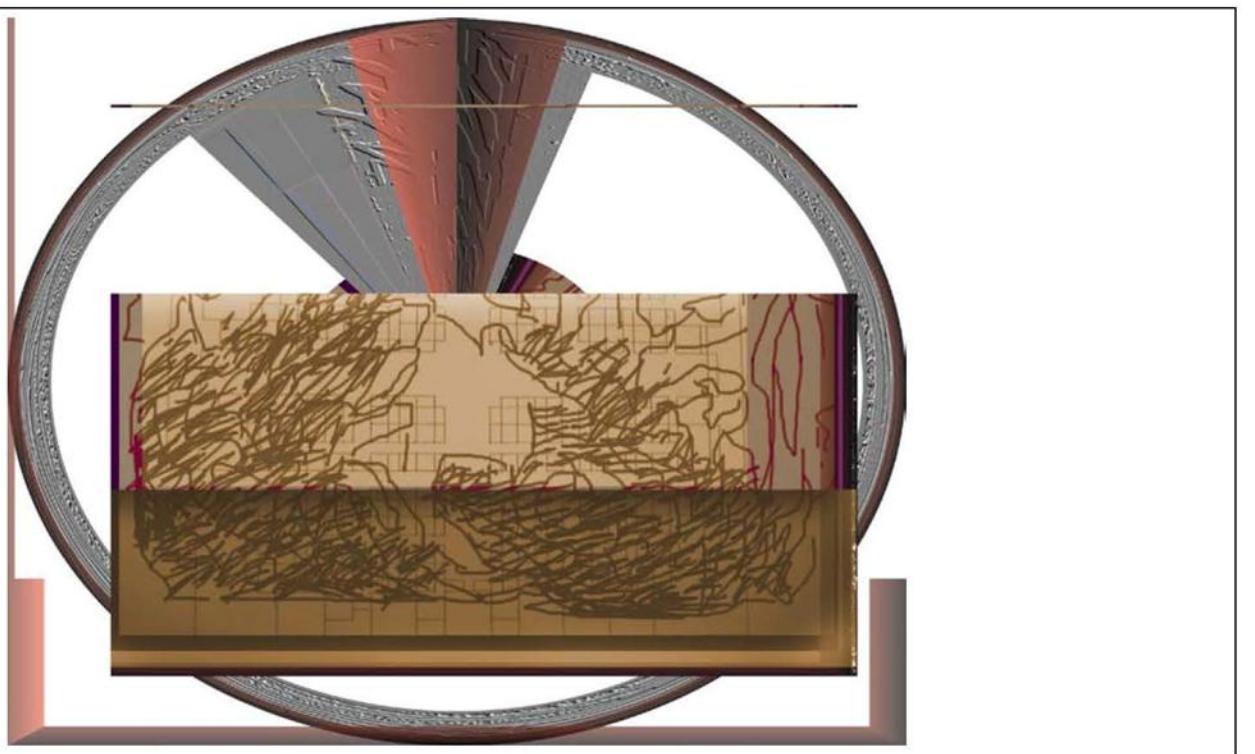
Mirrorim

Drawing Visual Verbal Space 4





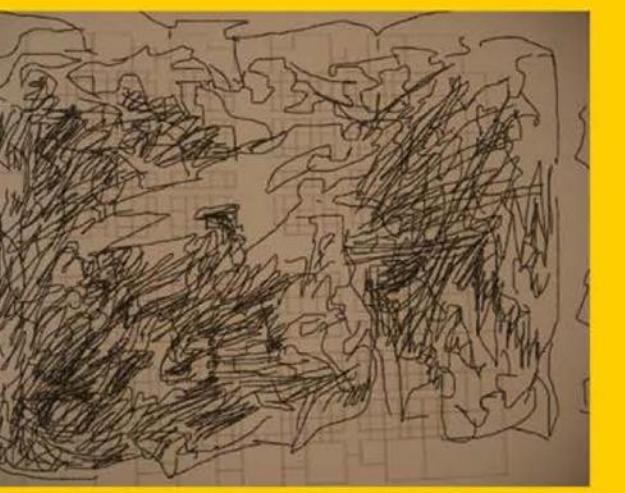




Herms & The
Hermeneutical

Interpolation

Interpolation



Marl Fiore

Drawing Visual Verbal Space 3

..... IChing Etchings:

Movement

Mind

Matter

Collective Mass

line of approach

Plane of consciousness

Point of View

Elasticity of logic

Plasticity of language

Vectors of transference

Embedded context

Embodied form

Experience

Subconscious

Pre conscious

Trope

Entropy

Aporia

Semiotic niche

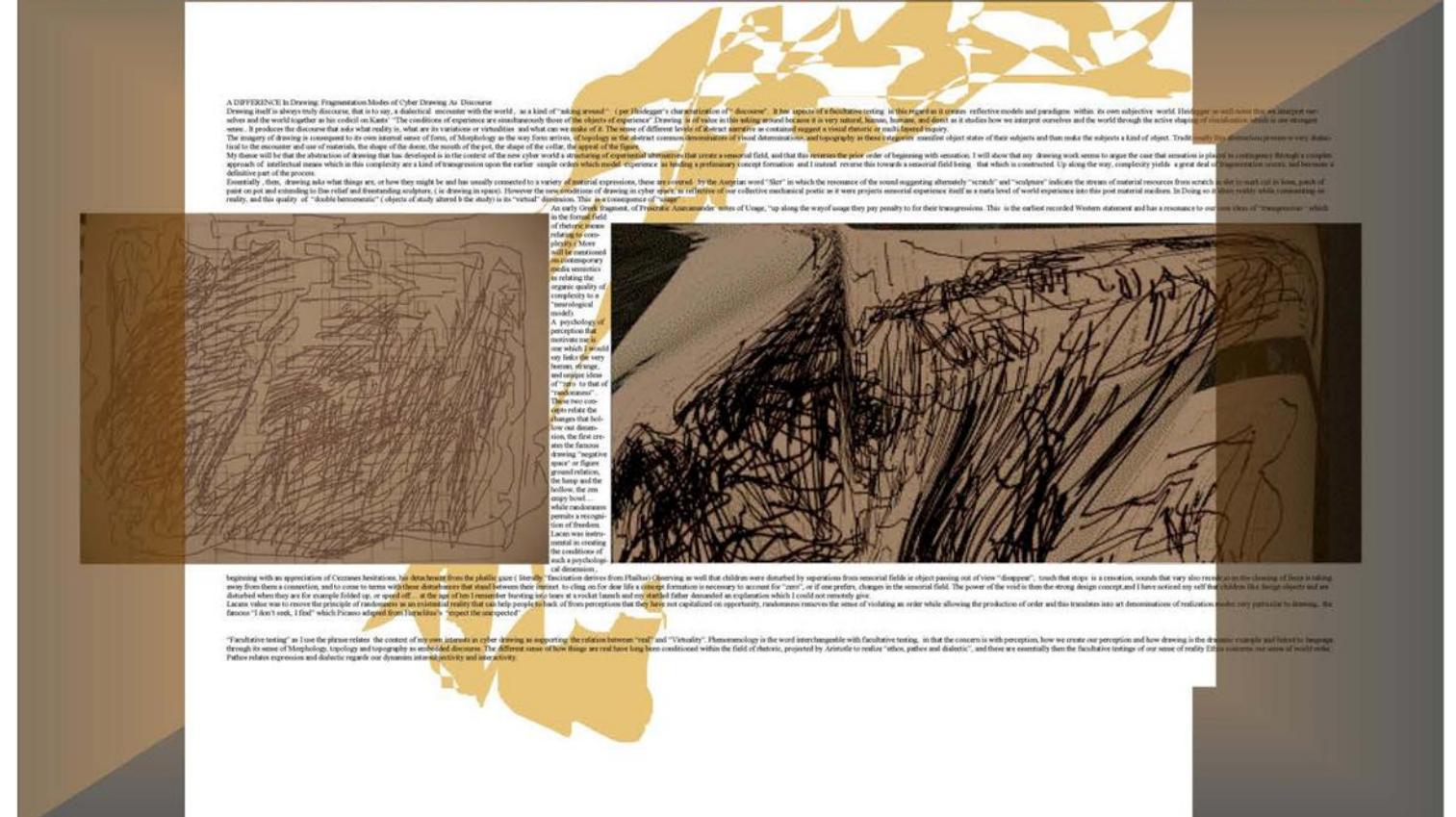
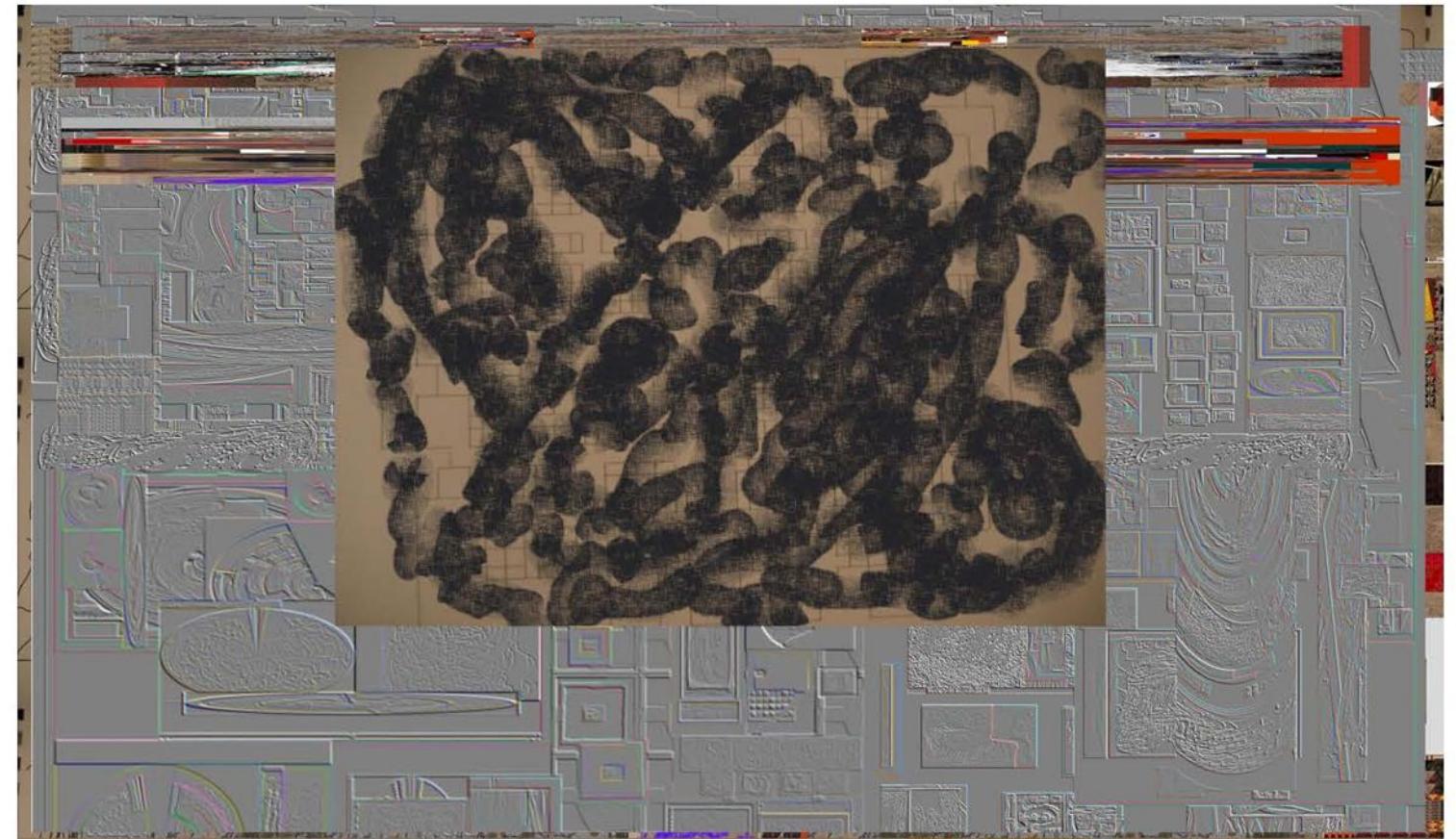
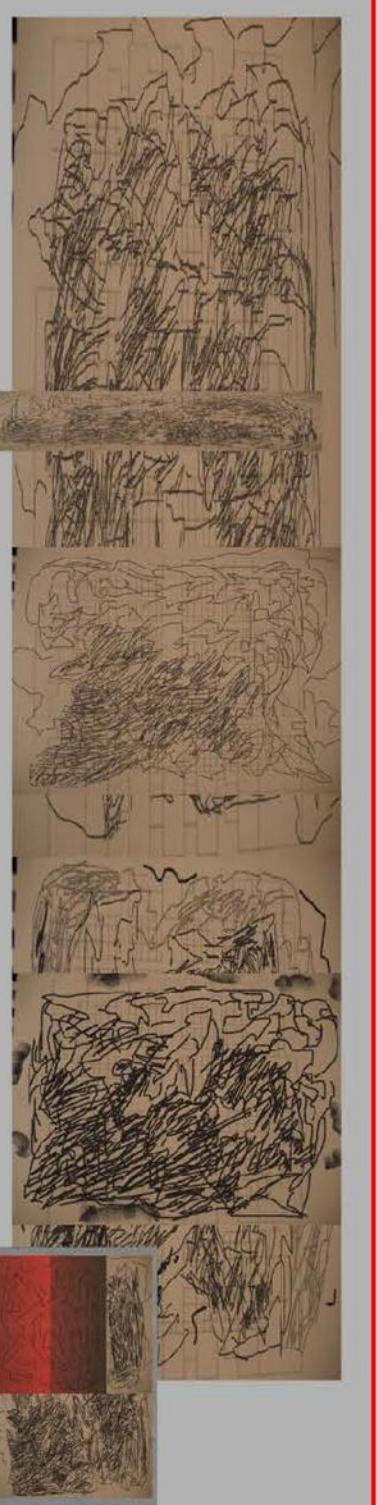
Experience

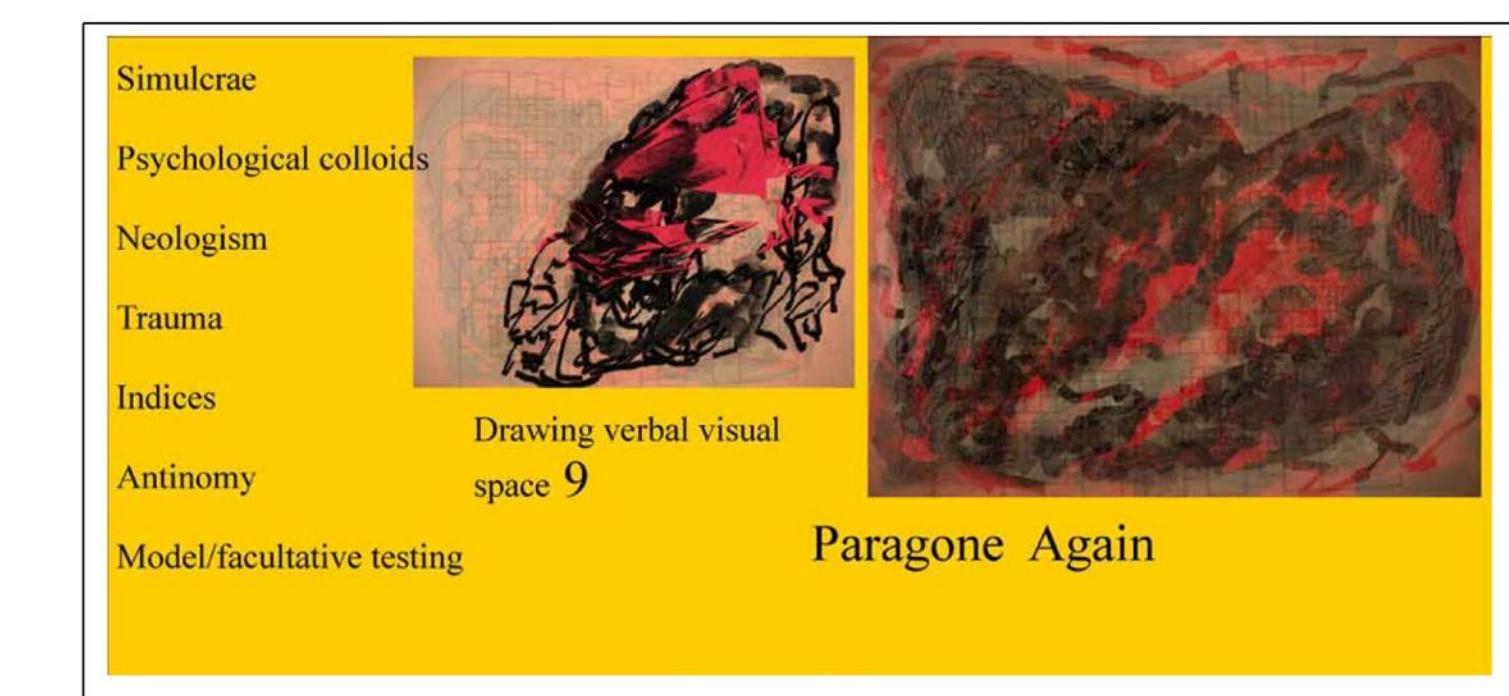
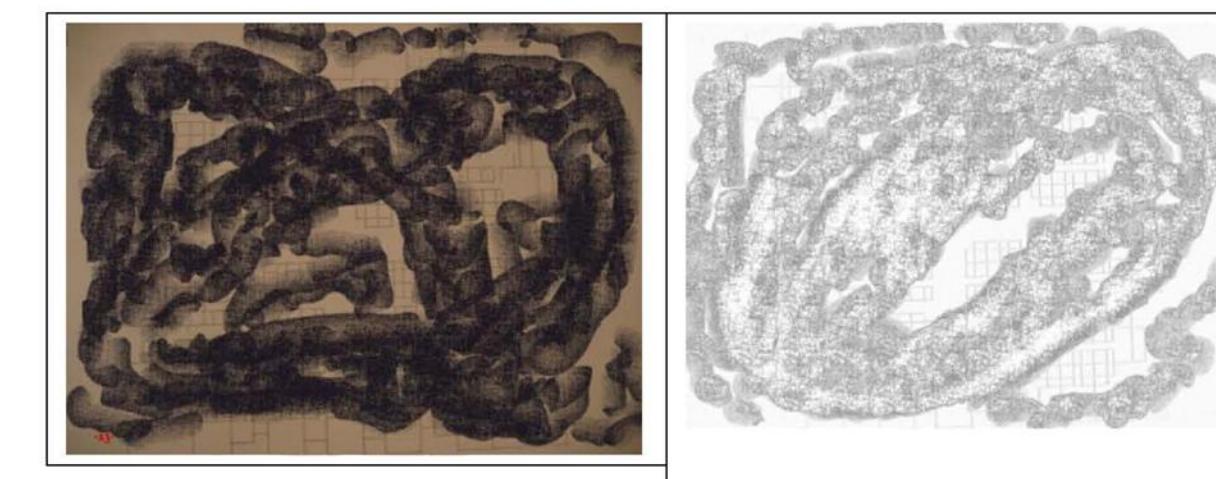
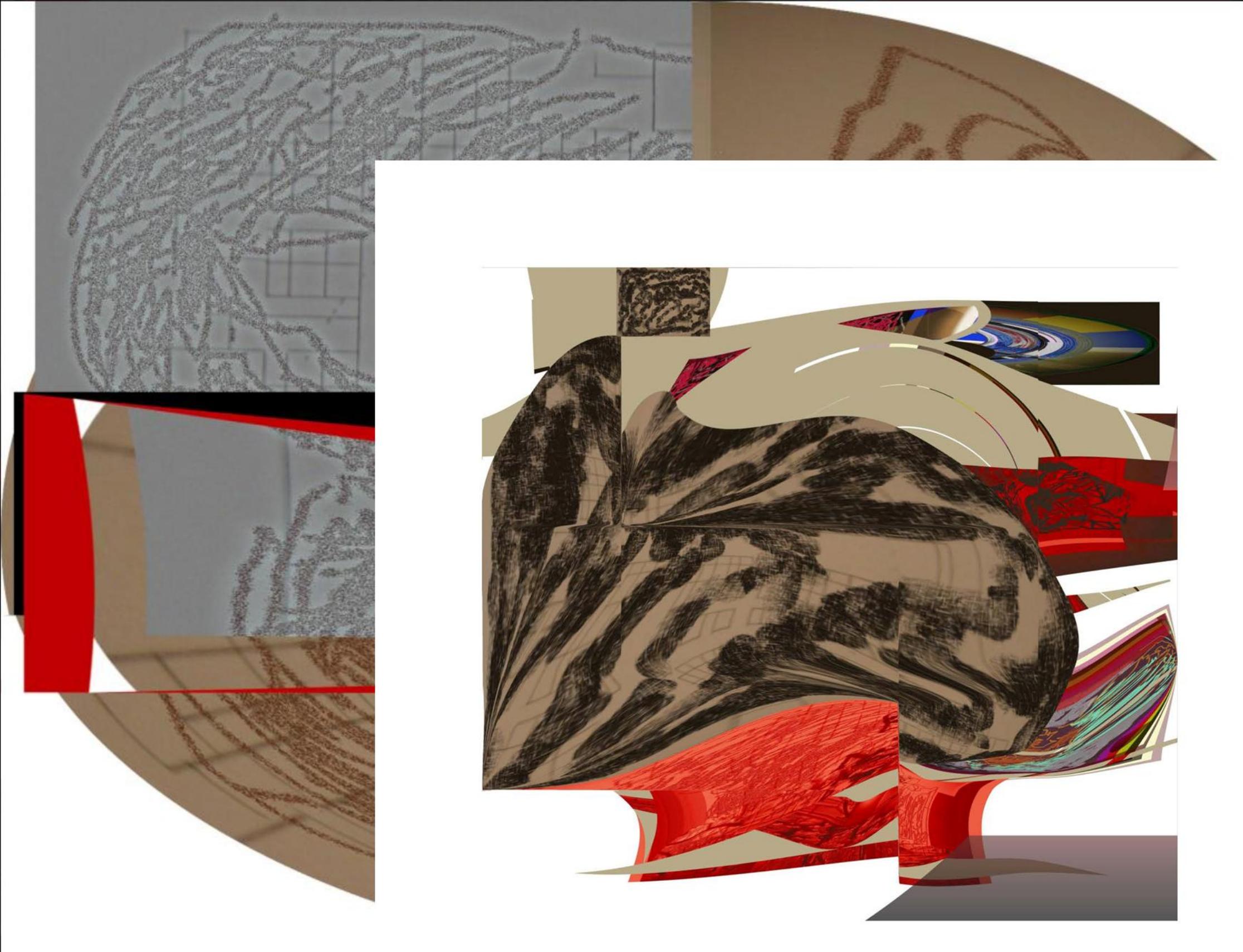
Consciousness

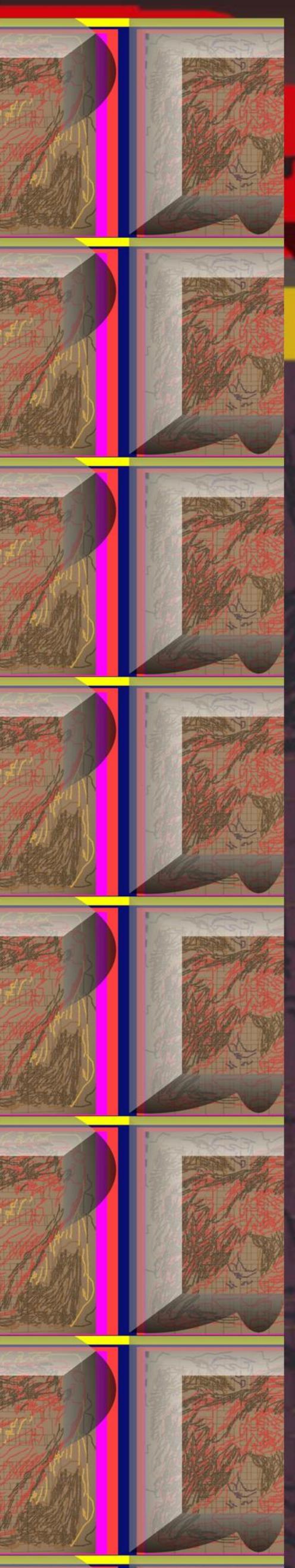
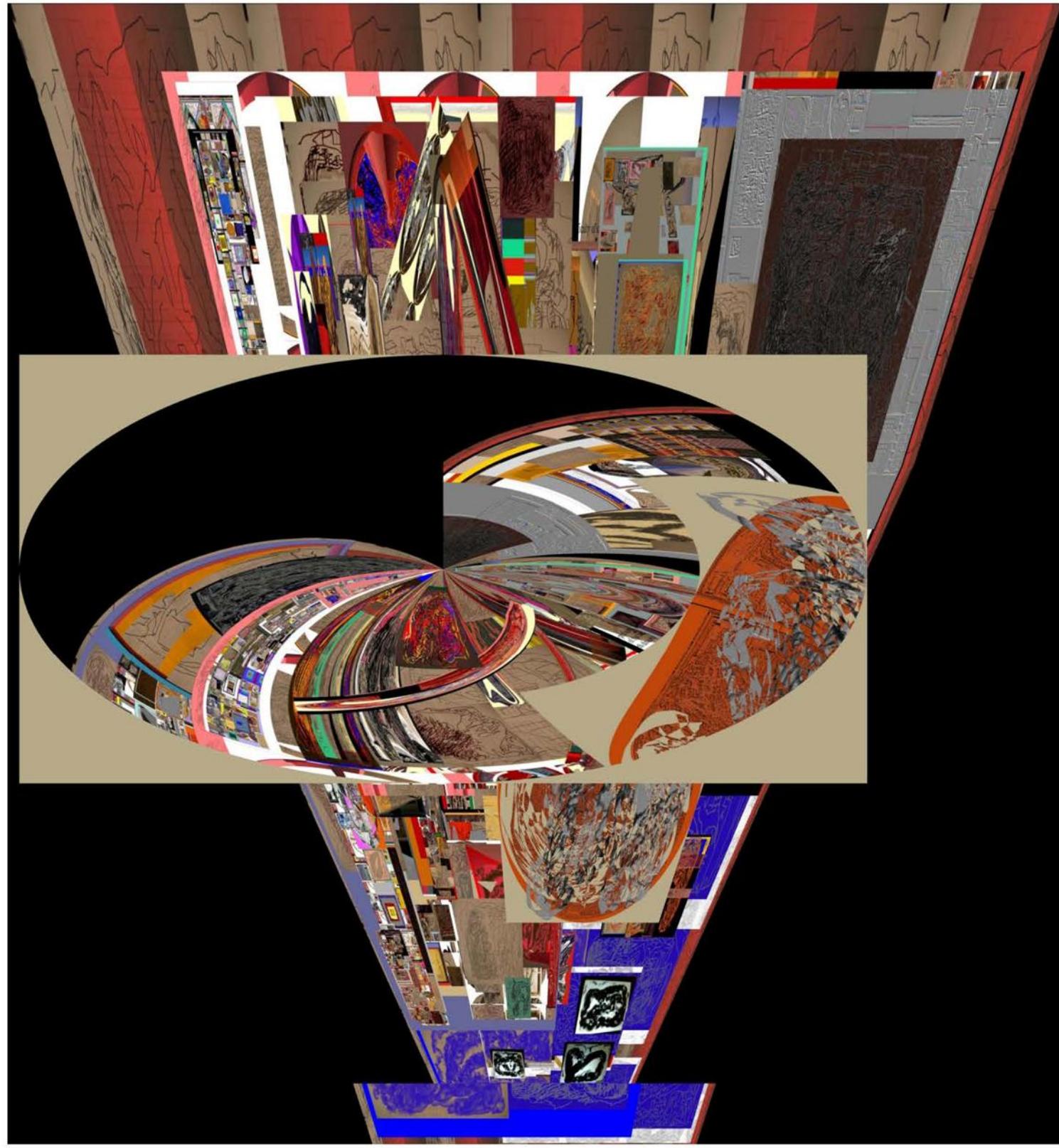
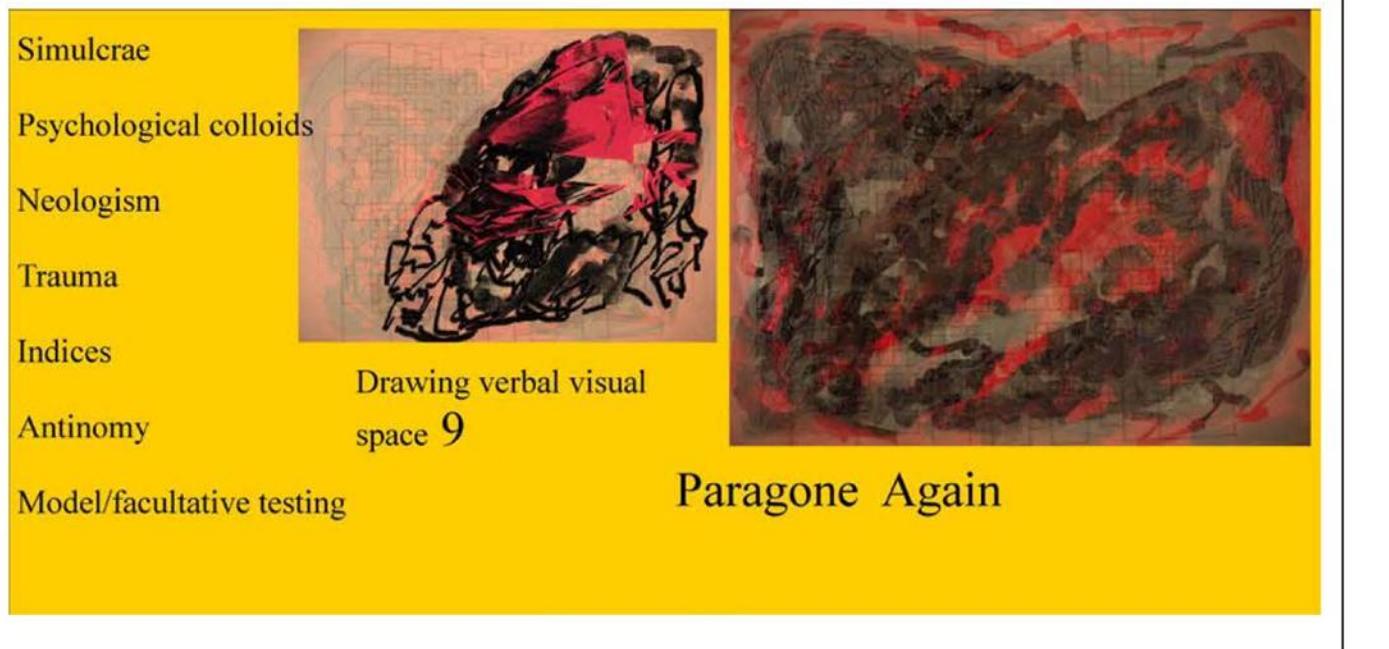
Enantiomorphic

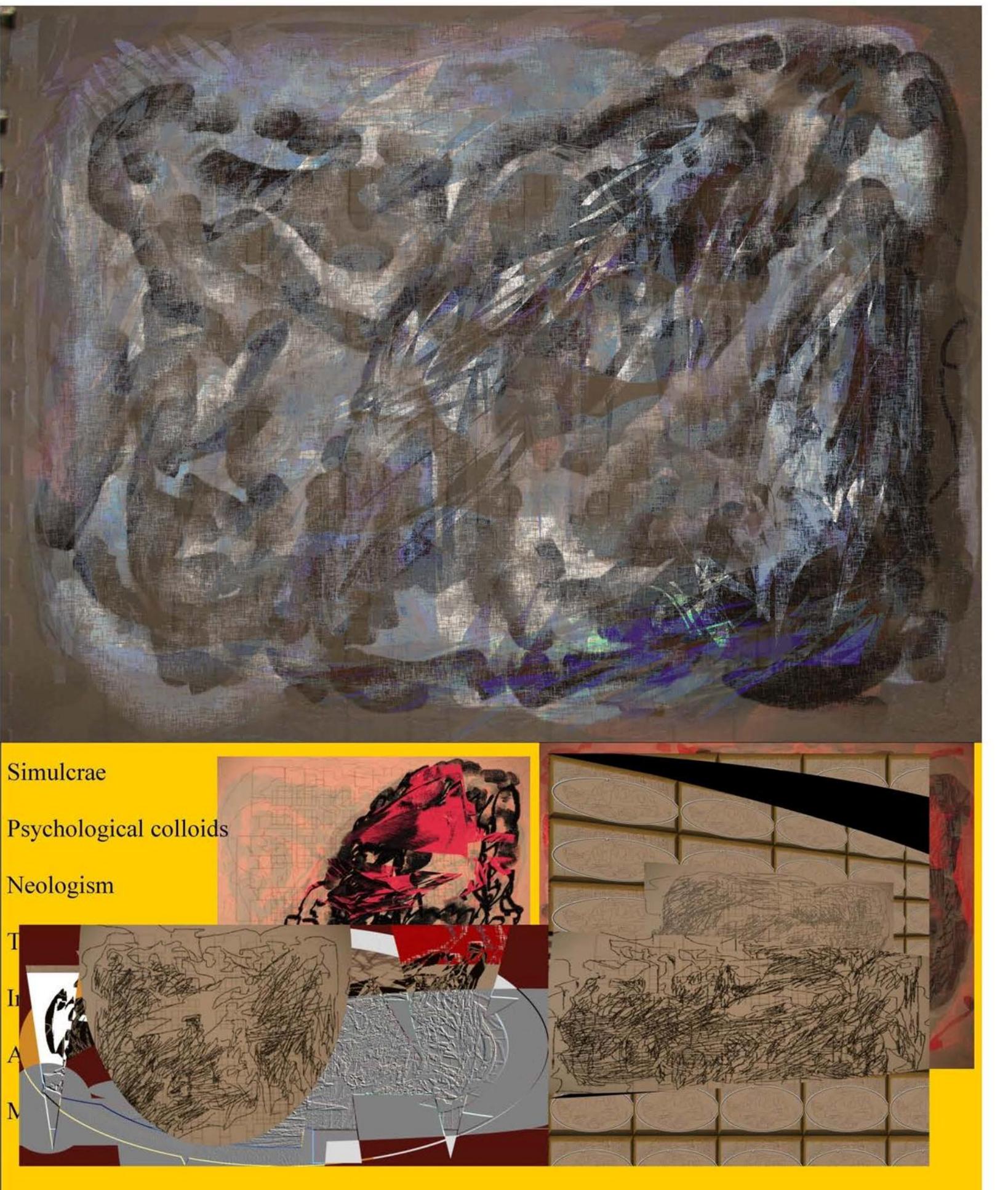
Representation

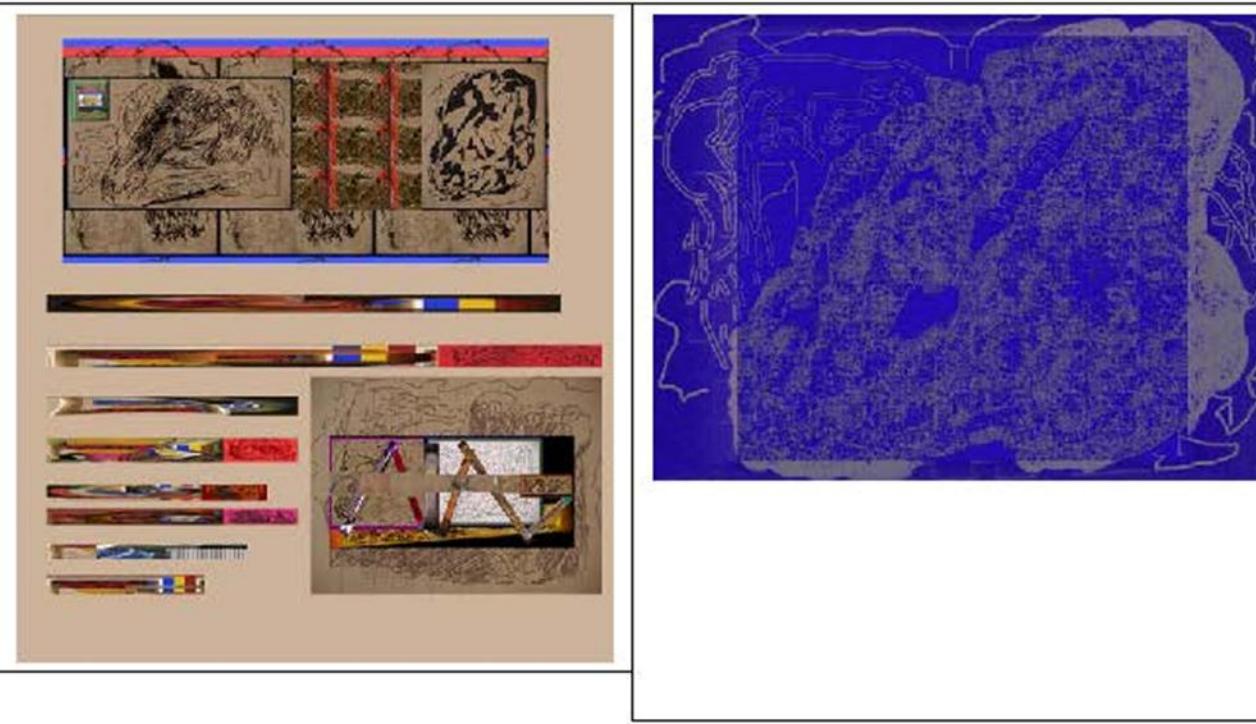
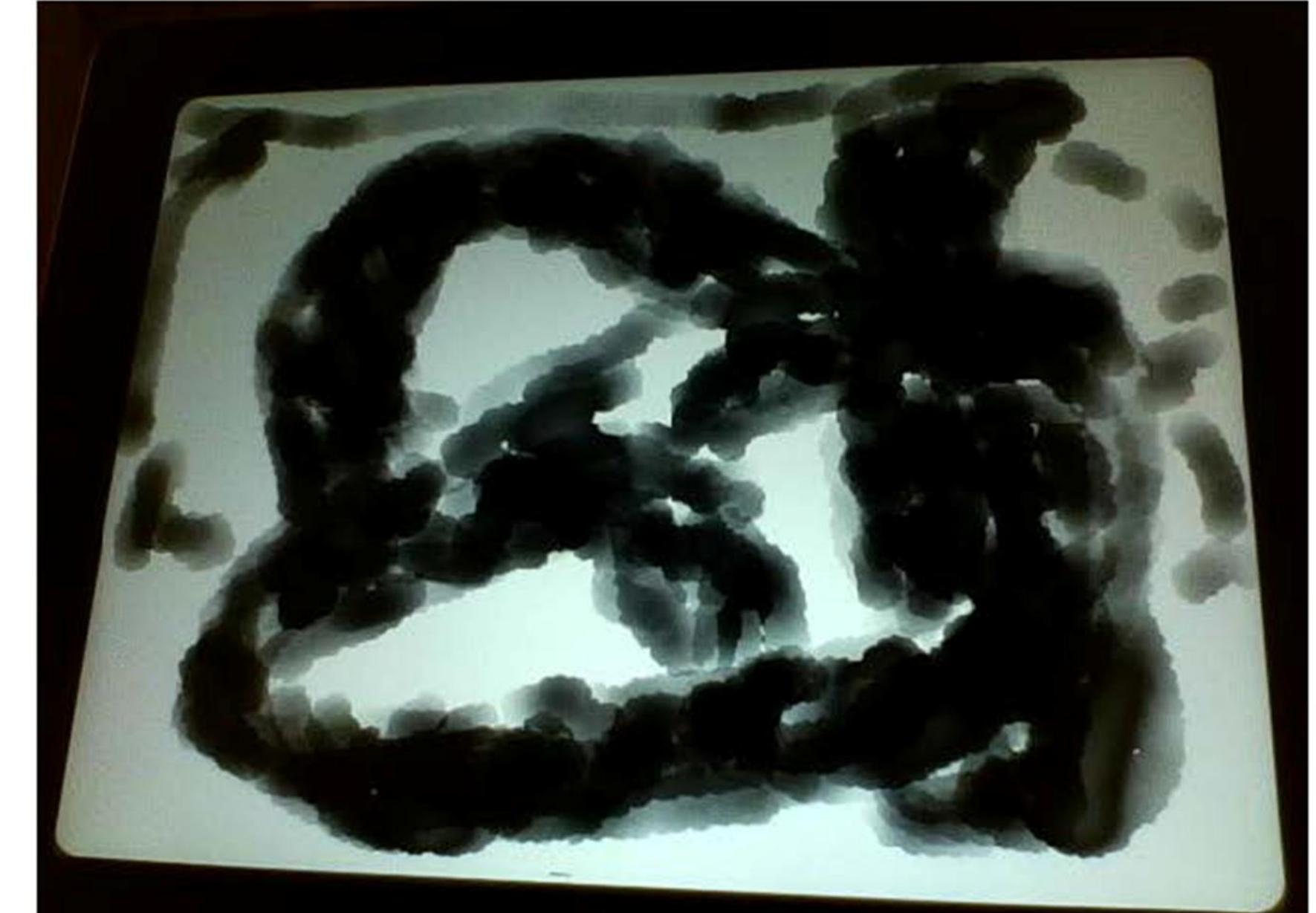
Configuration

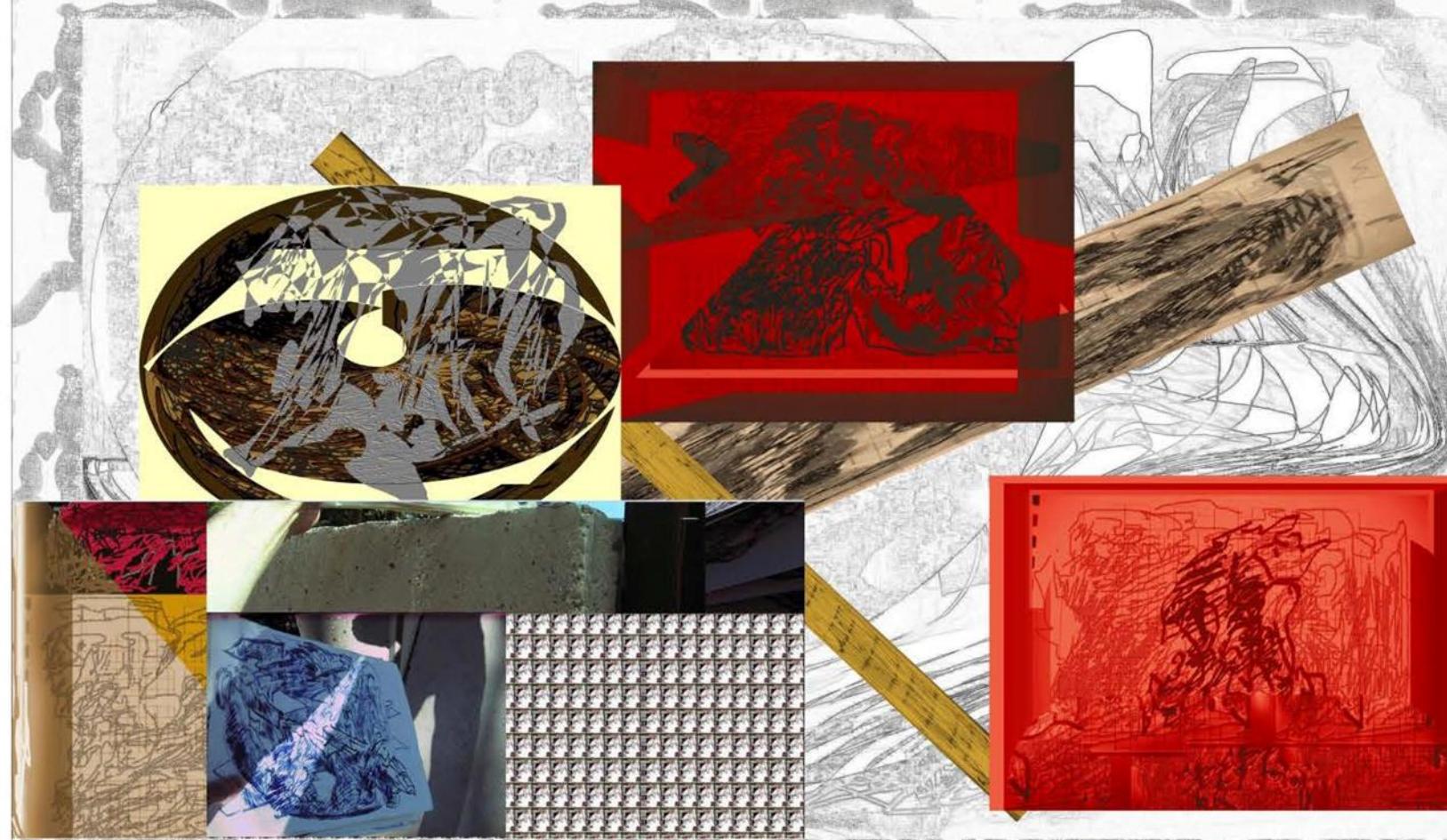




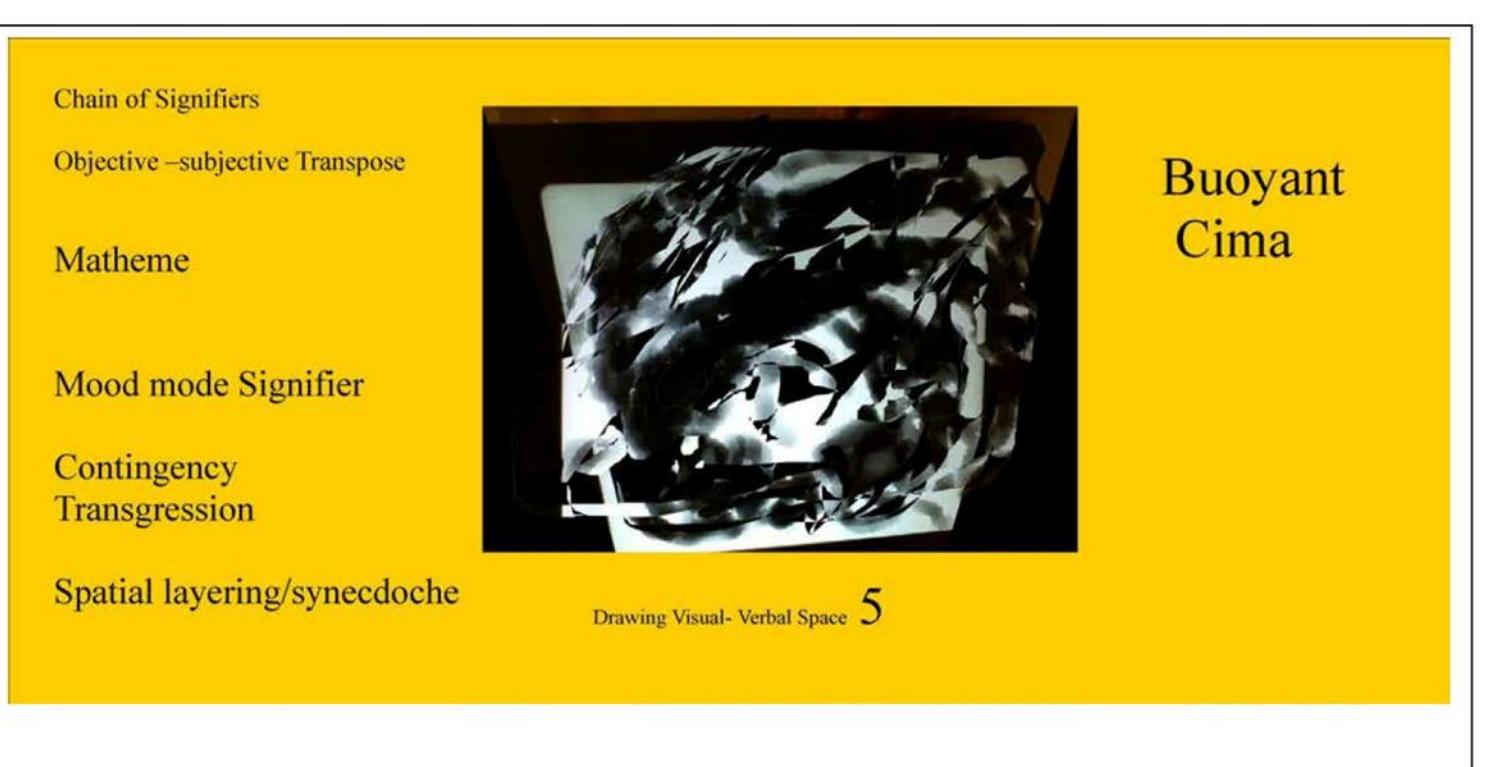


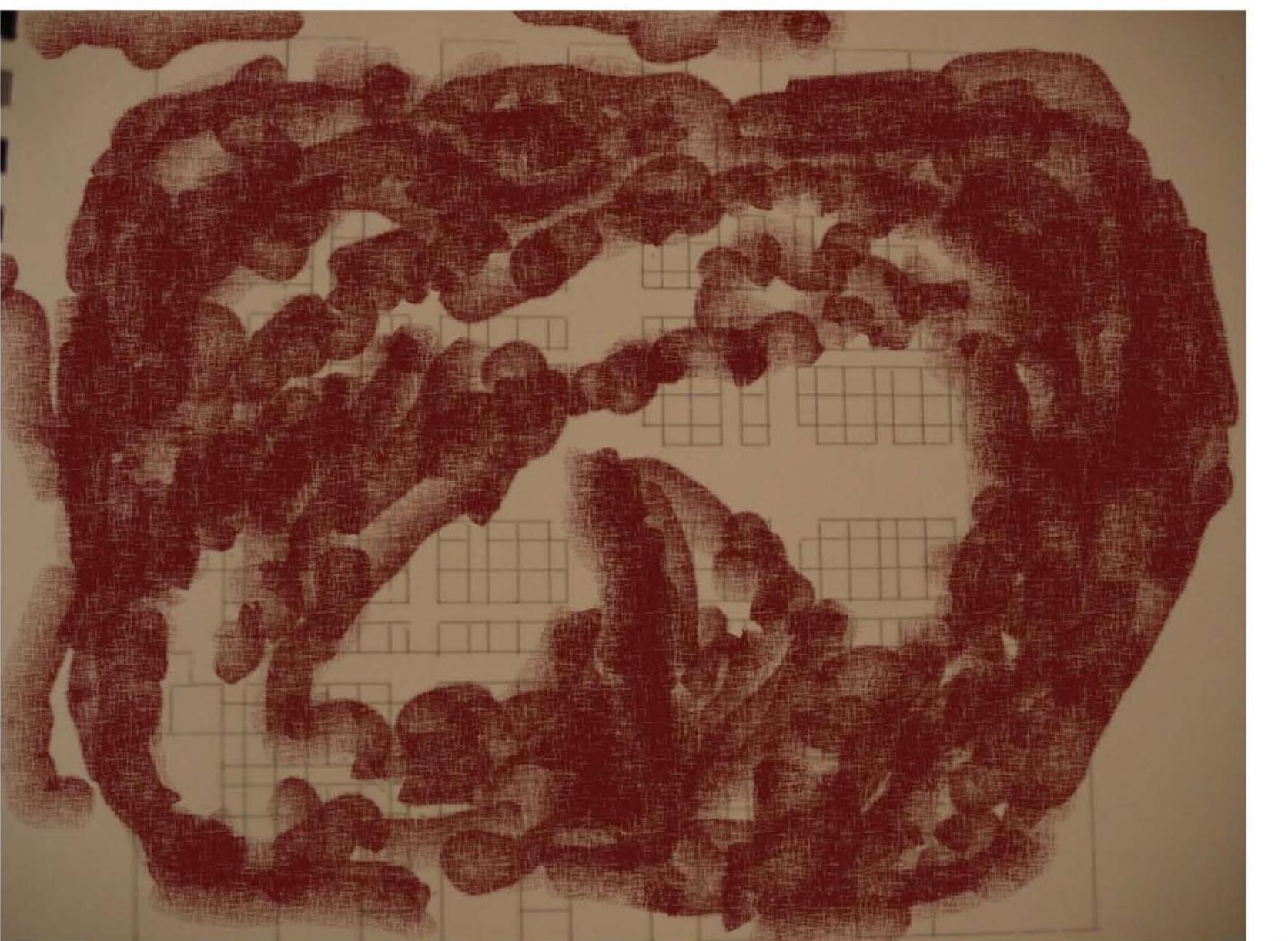






Super Script





..... IChing Etchings:

Movement

Mind

Matter

Collective Mass

line of approach

Plane of consciousness

Point of View

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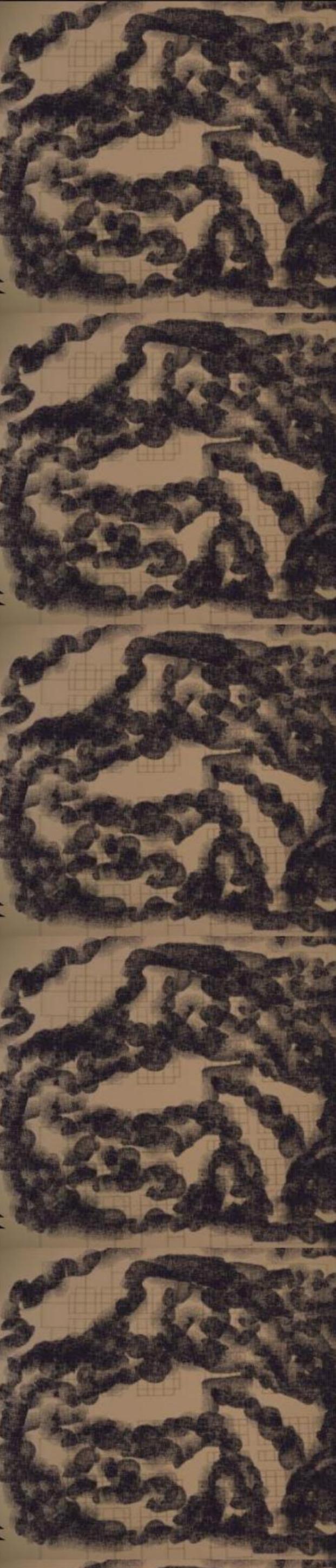
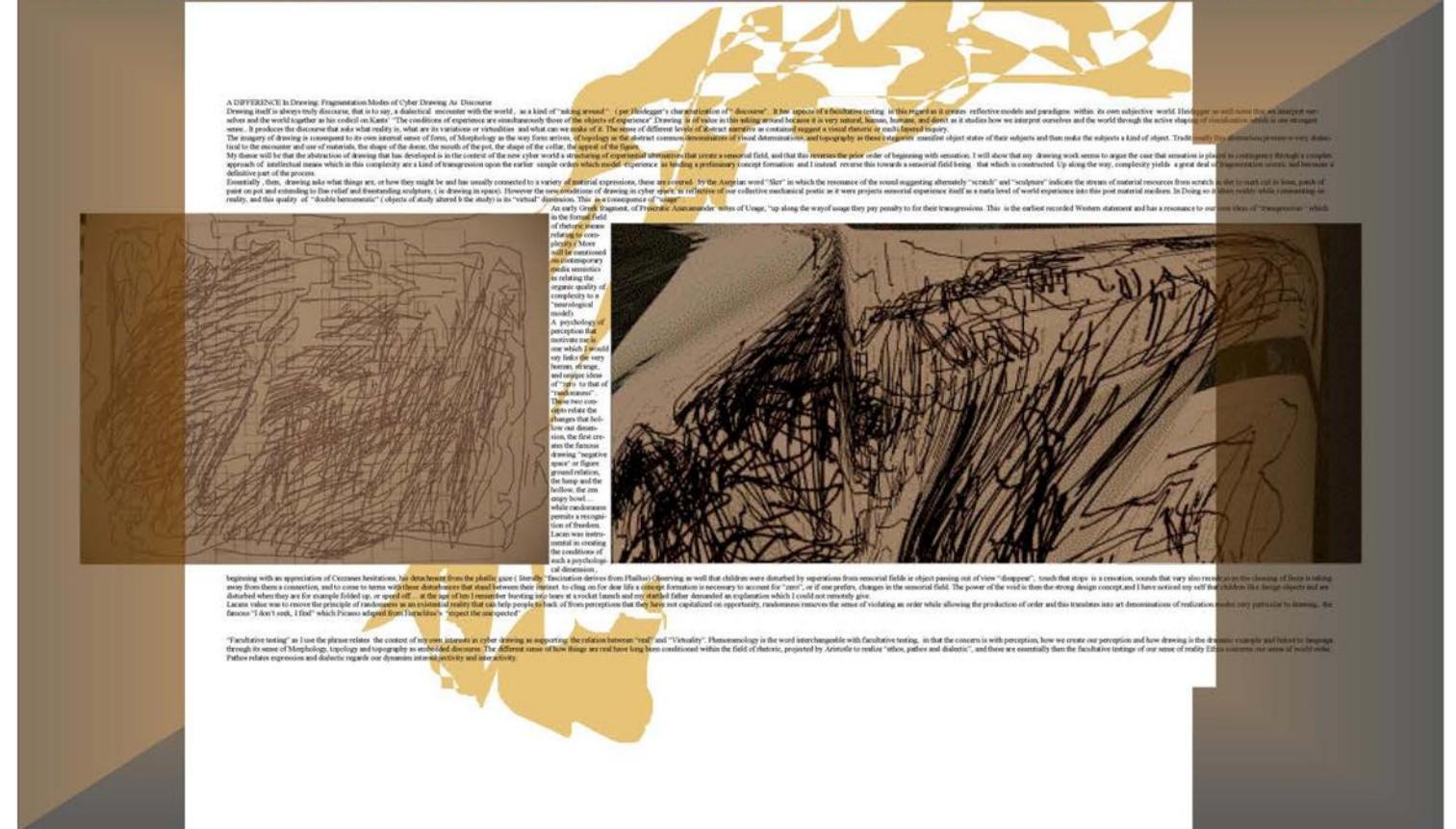
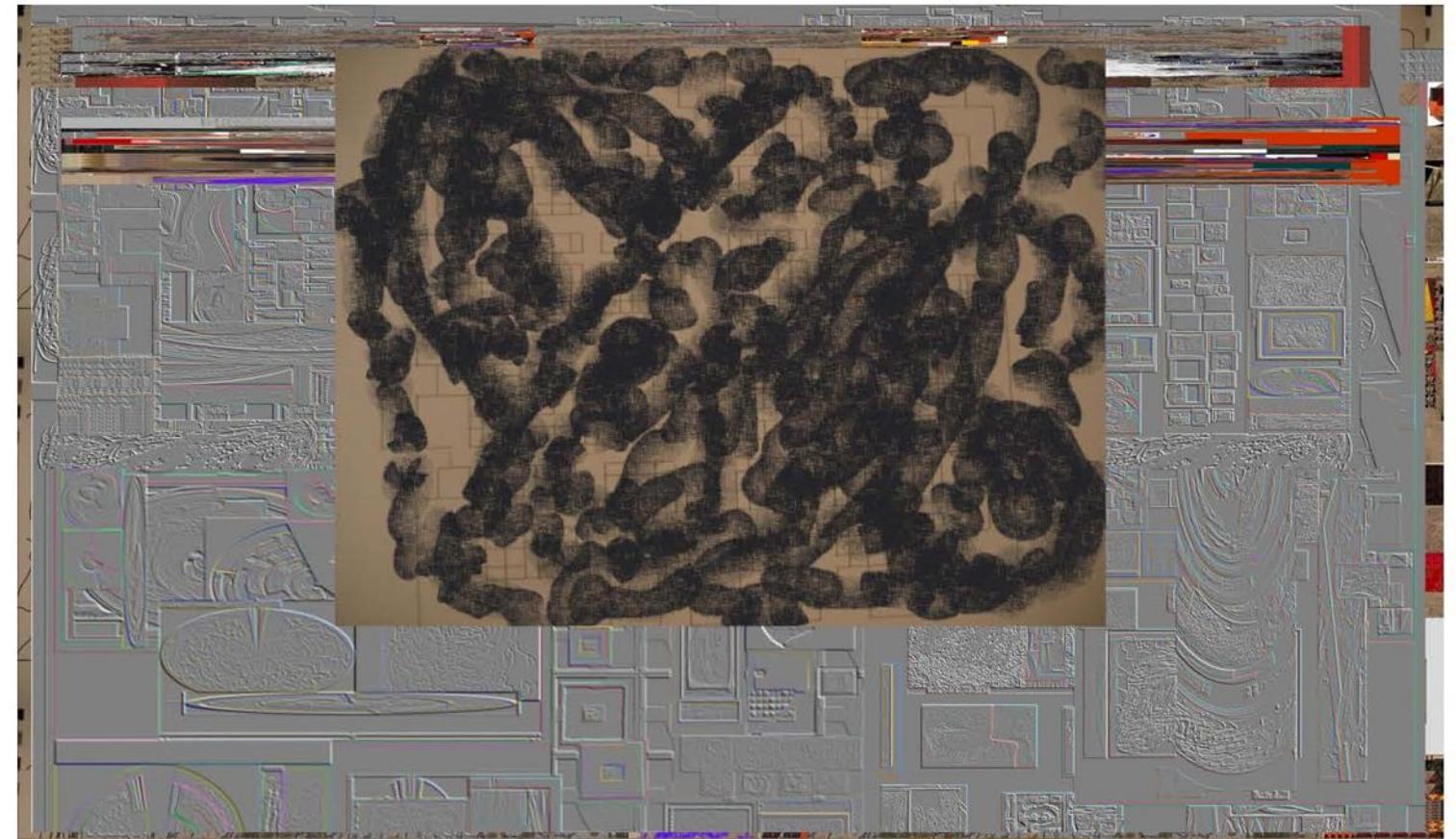
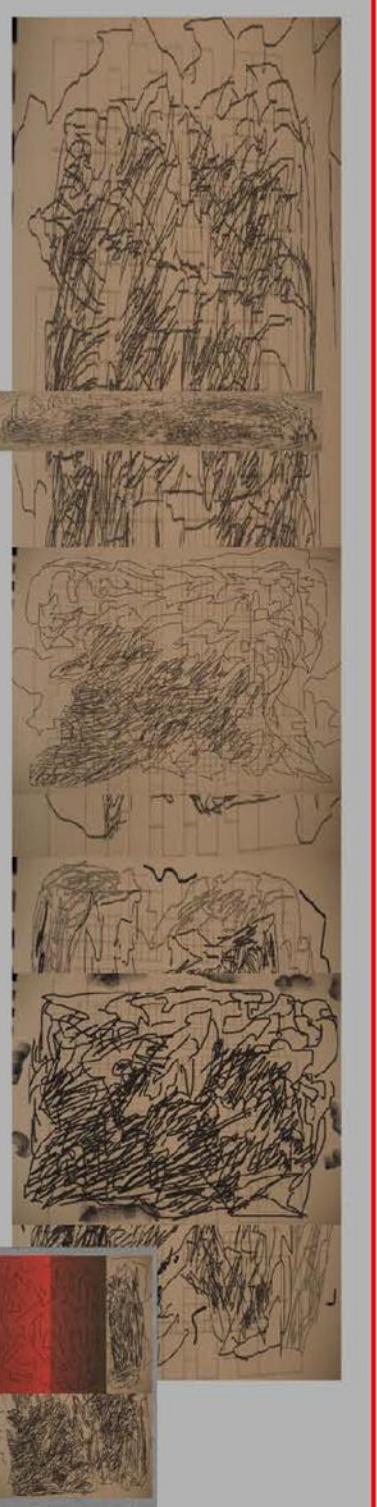
Experience

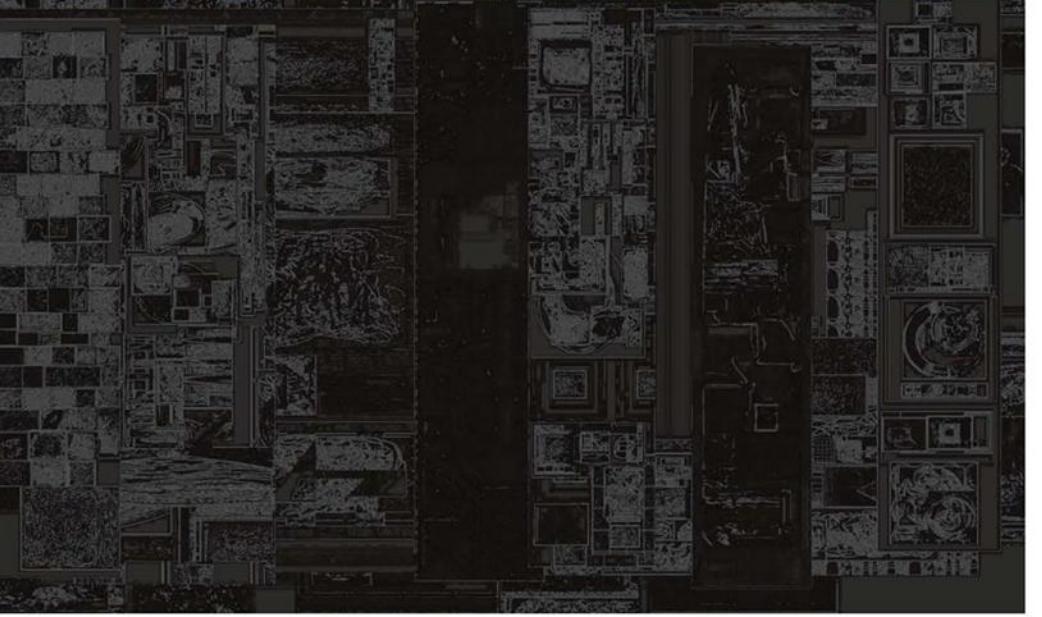
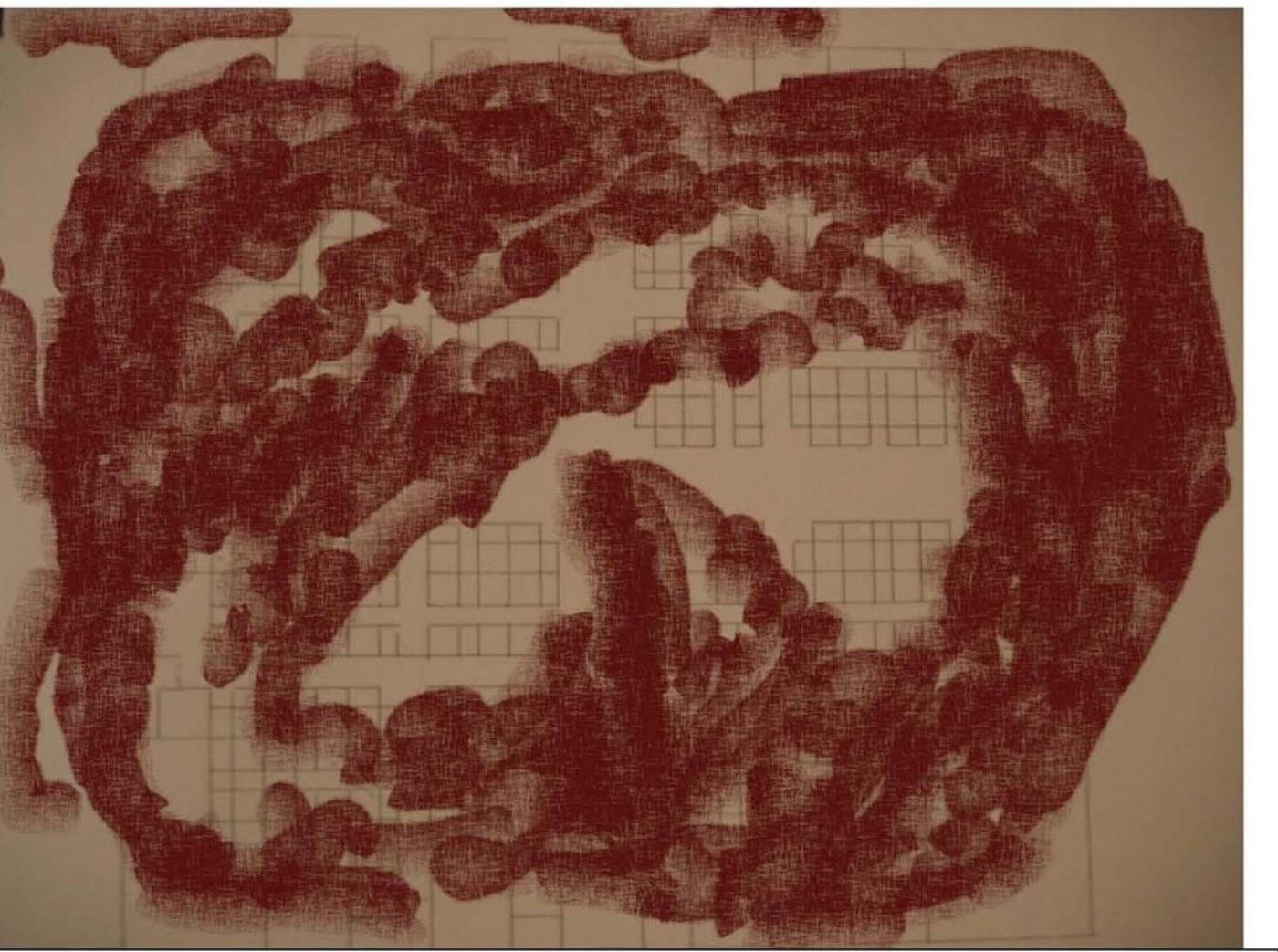
Consciousness

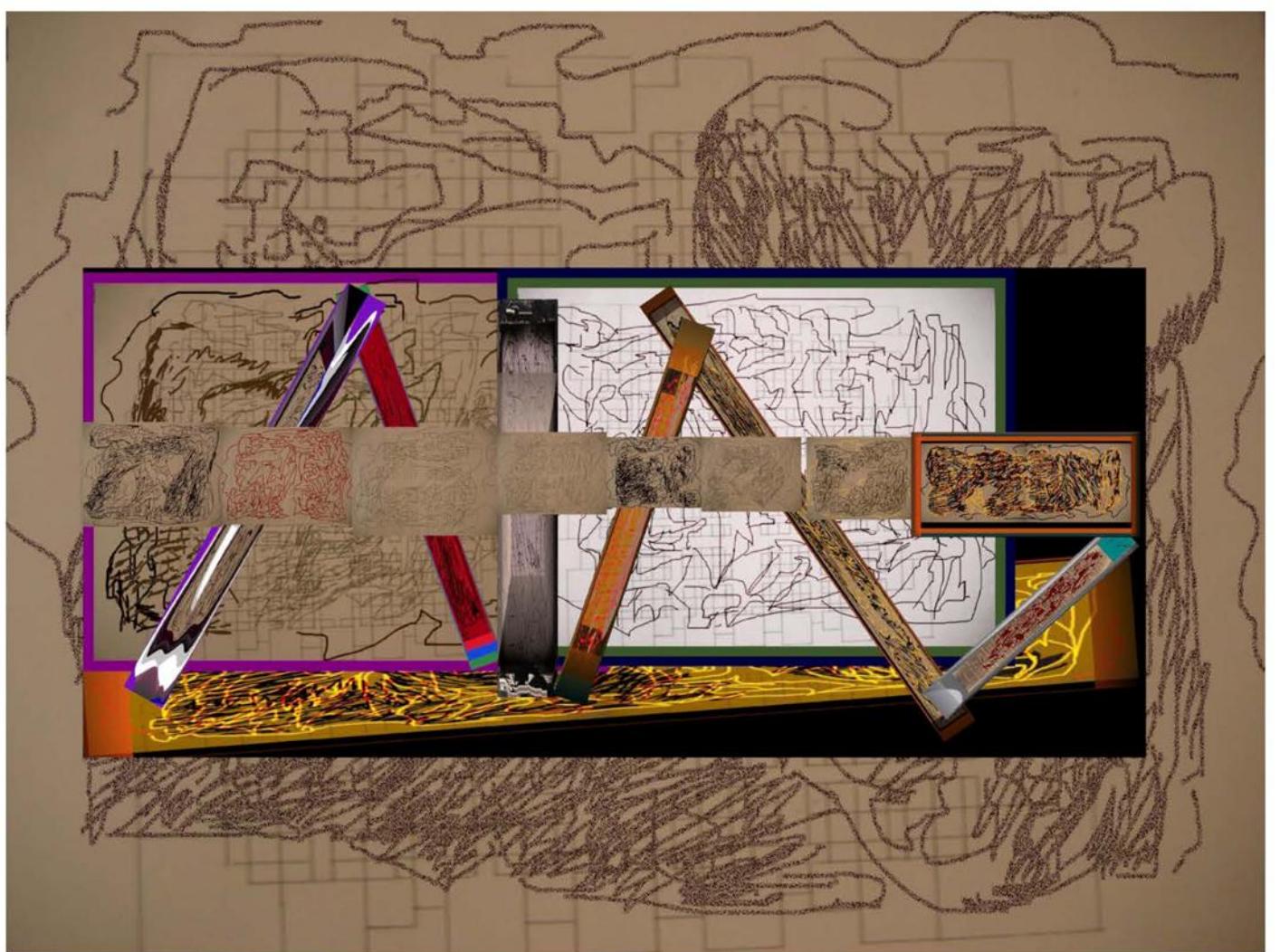
Enantiomorphic

Representation

Configuration







Chain of Signifiers
Objective –subjective Transpose

Matheme

Mood mode Signifier

Contingency
Transgression

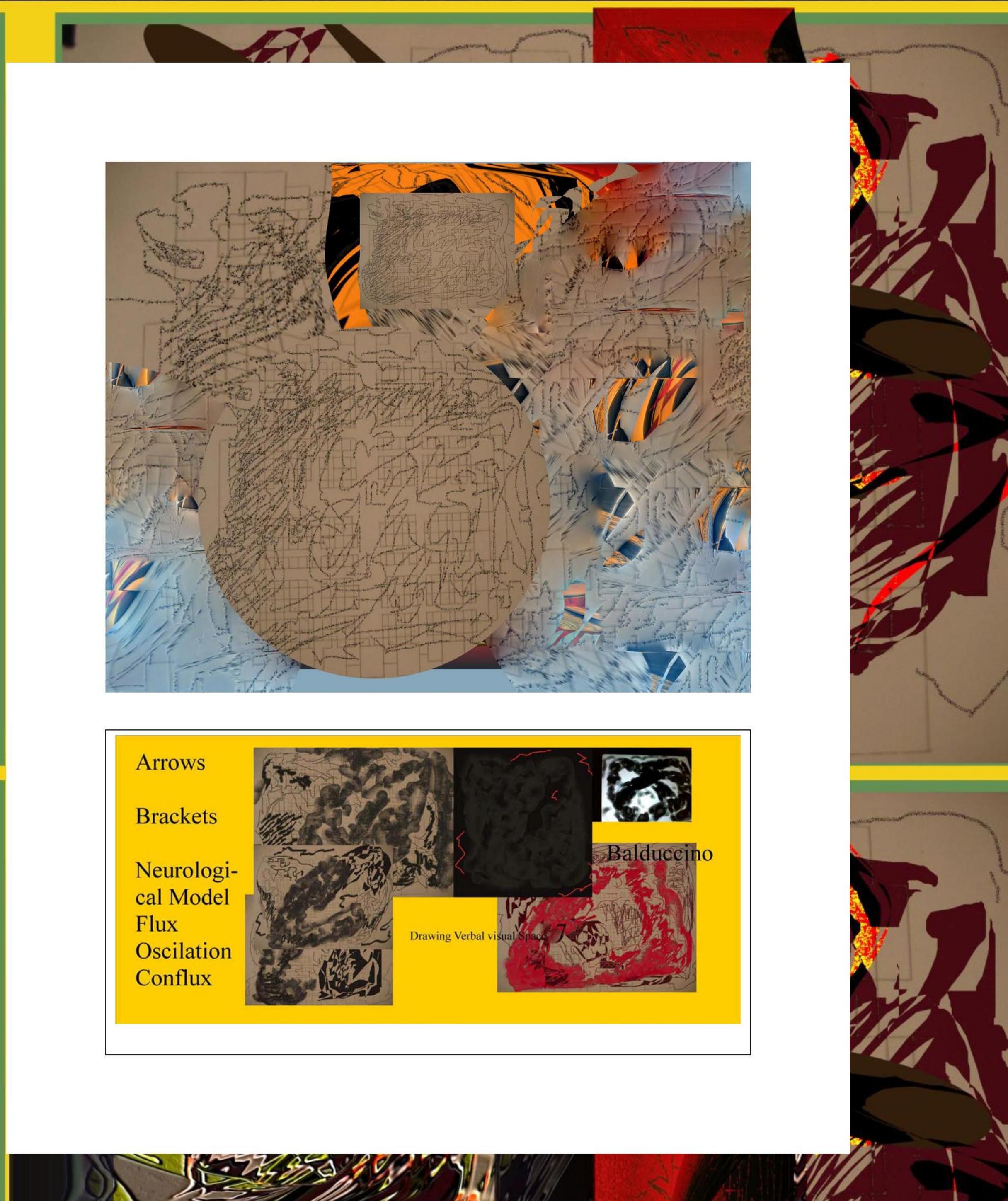
Spatial layering/synecdoche

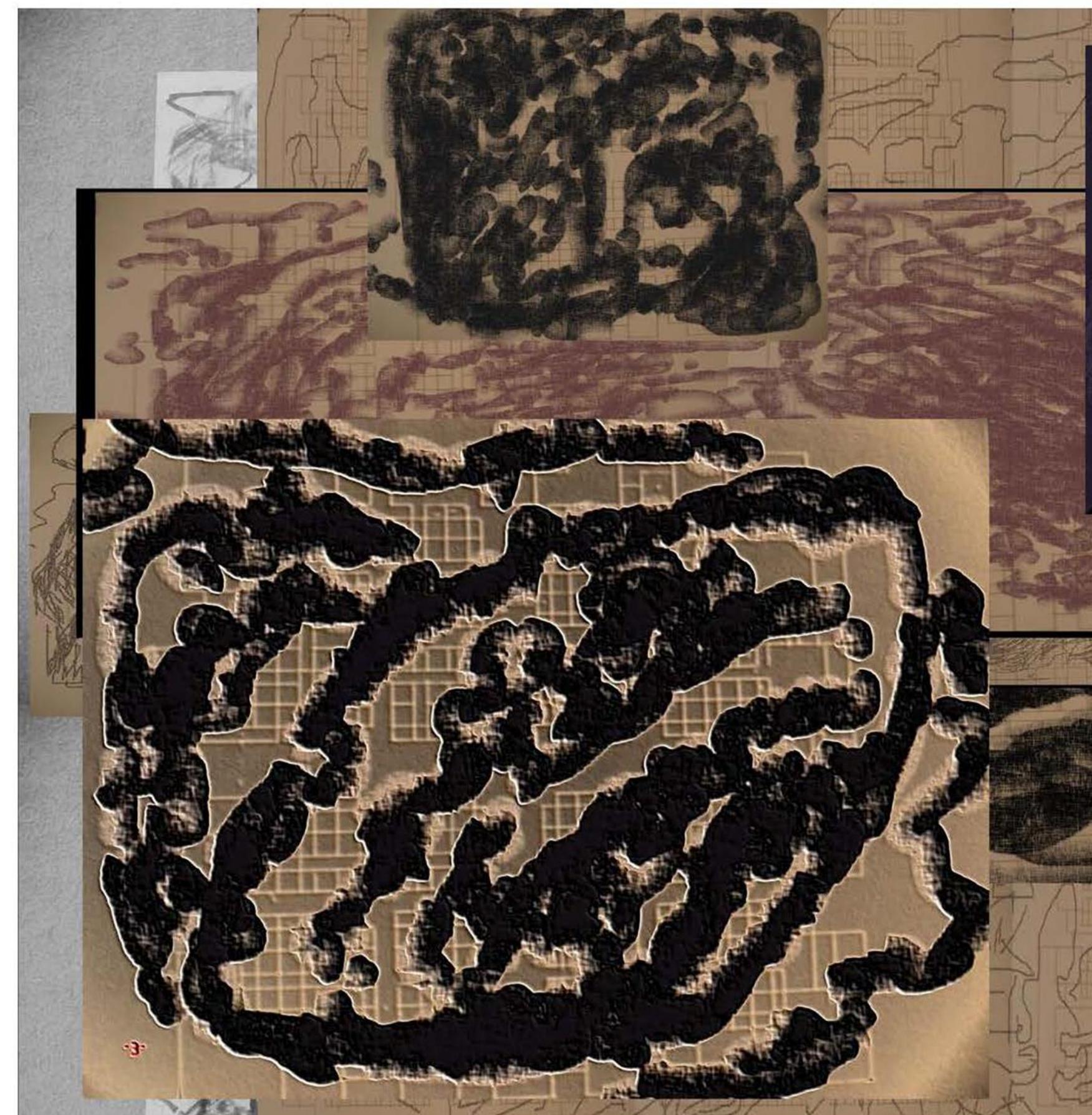


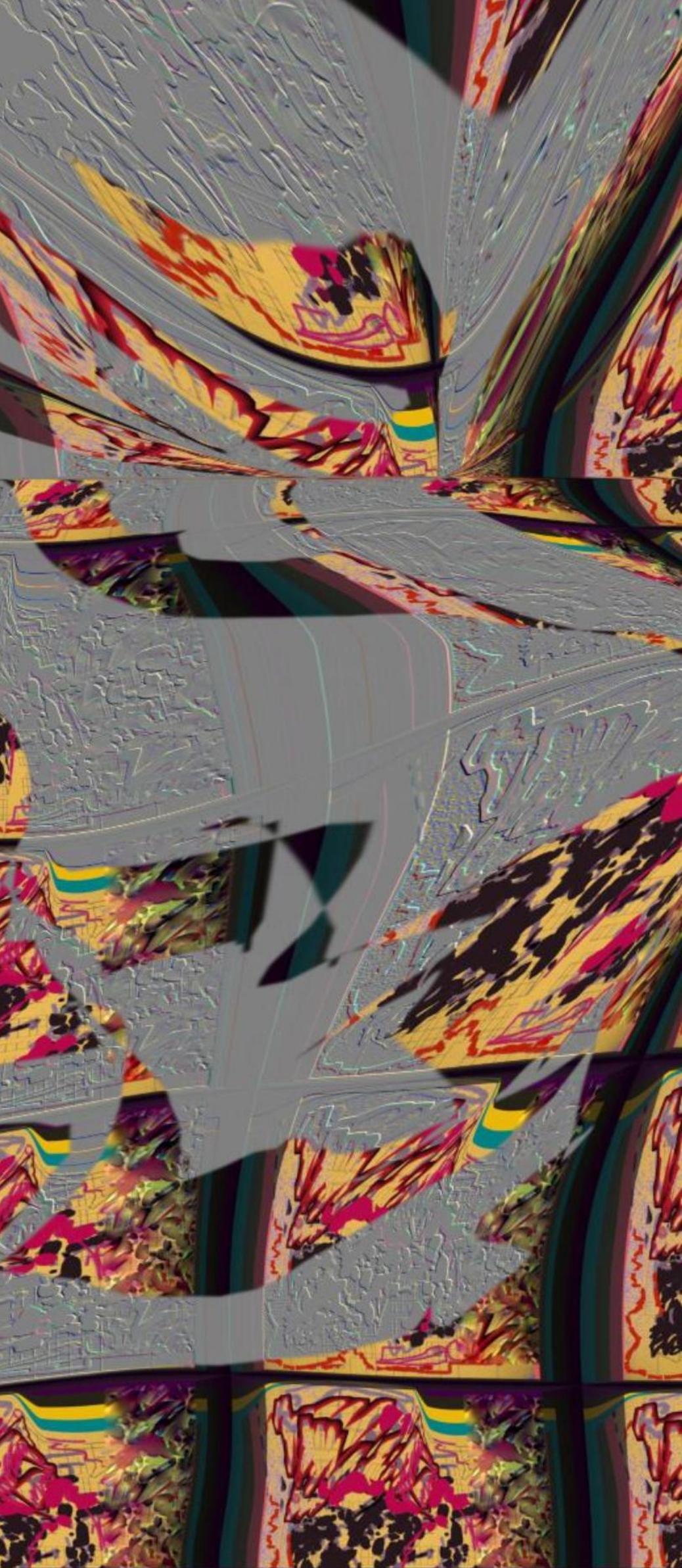
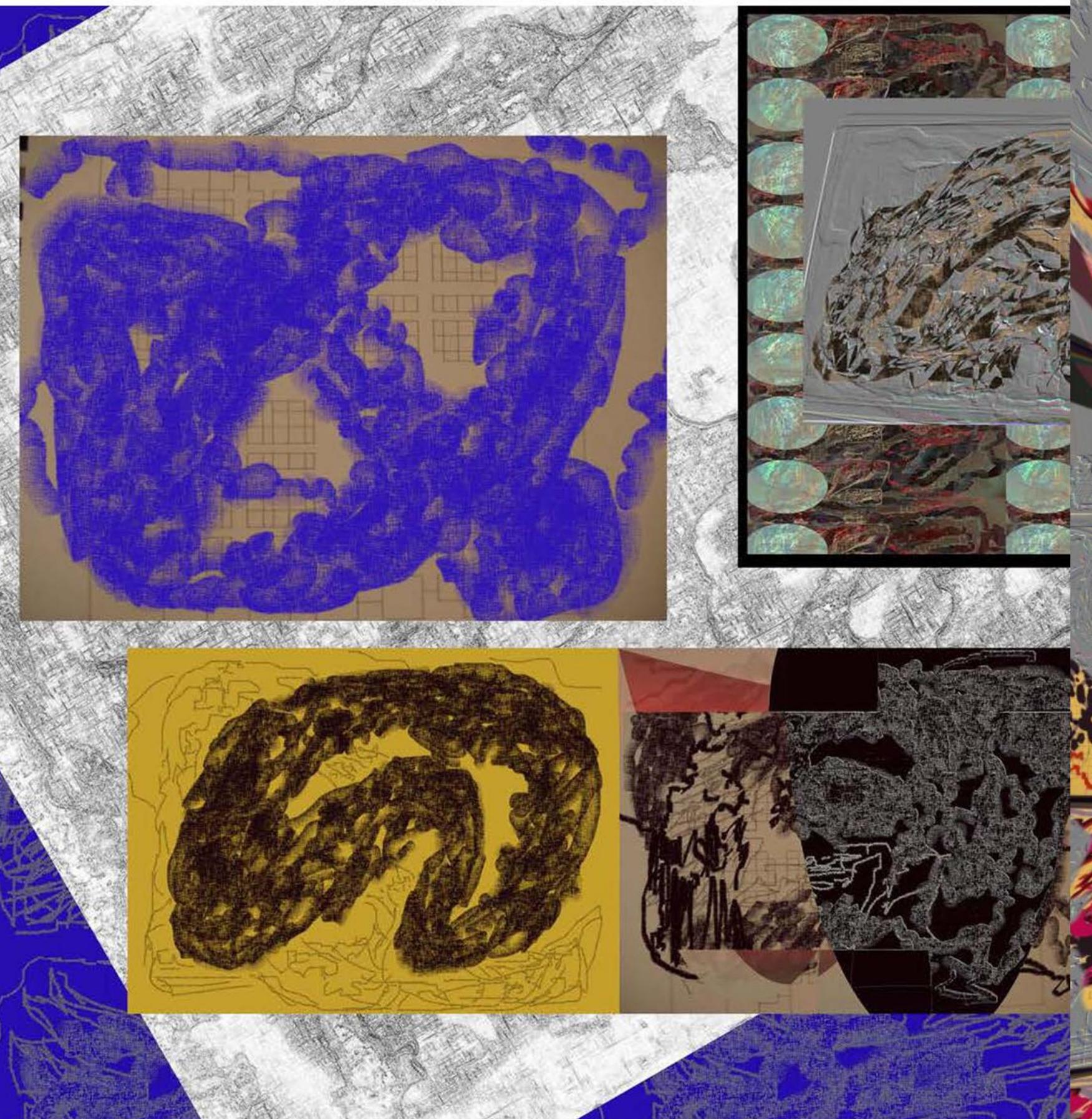
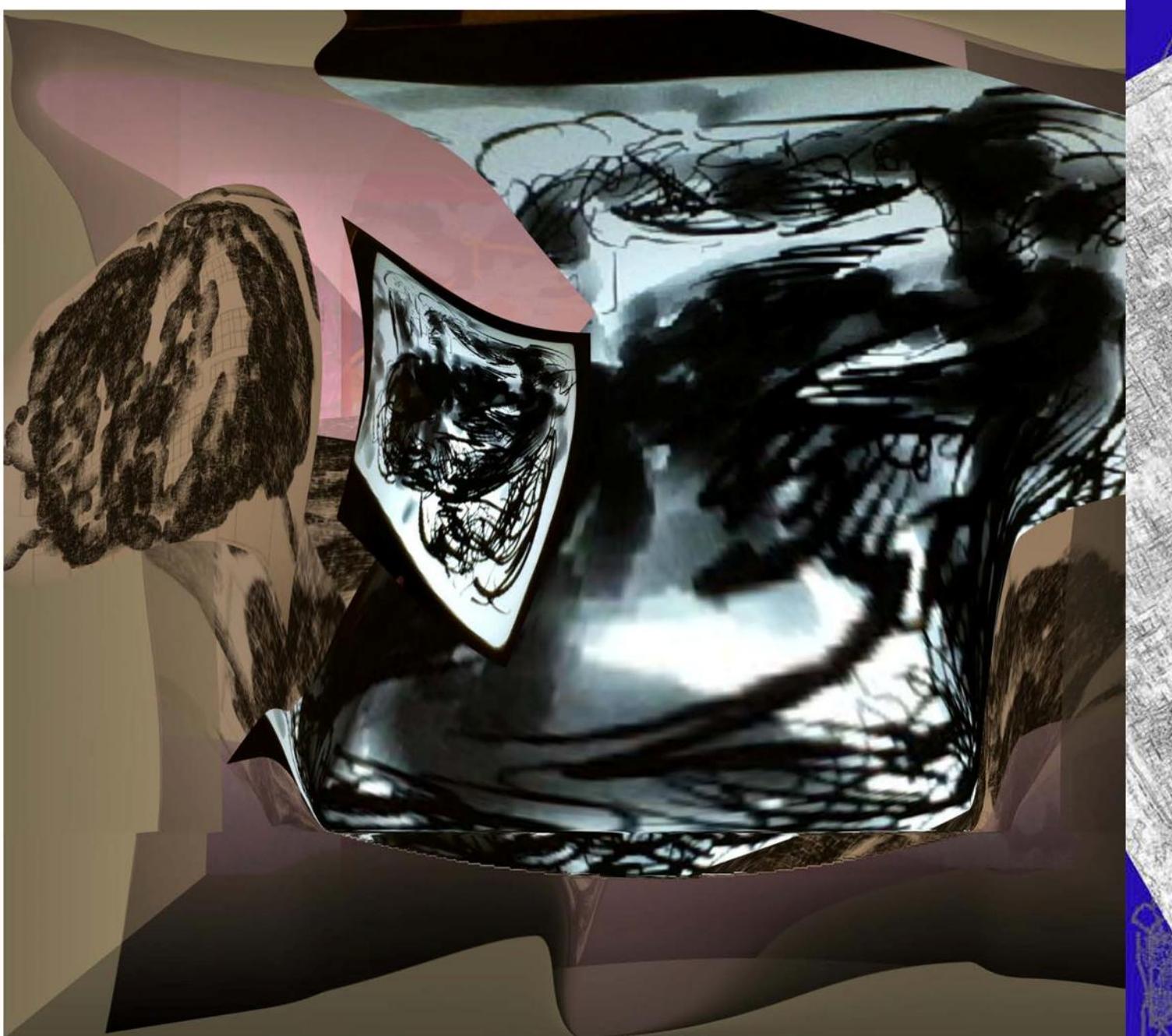
Buoyant
Cima

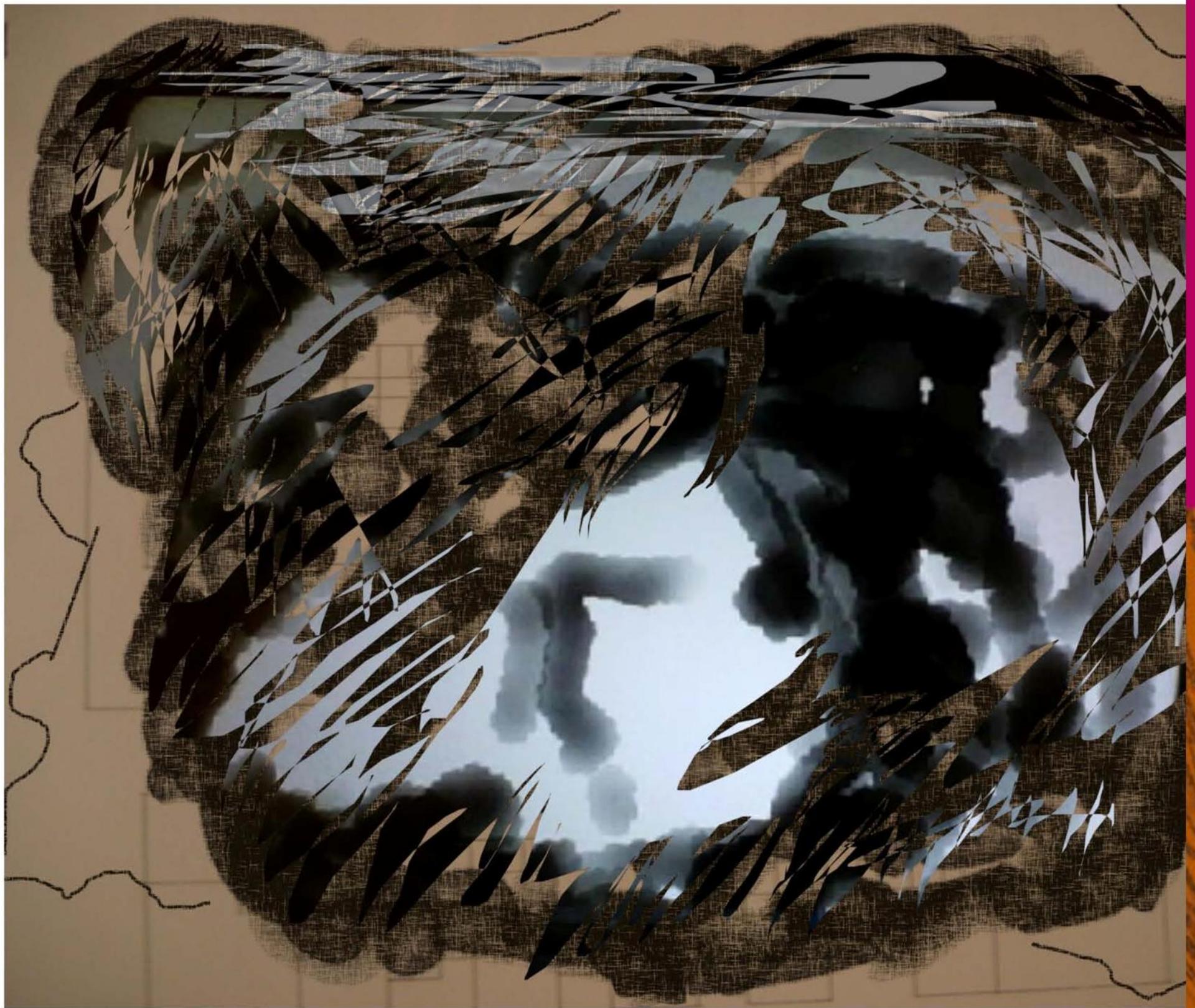
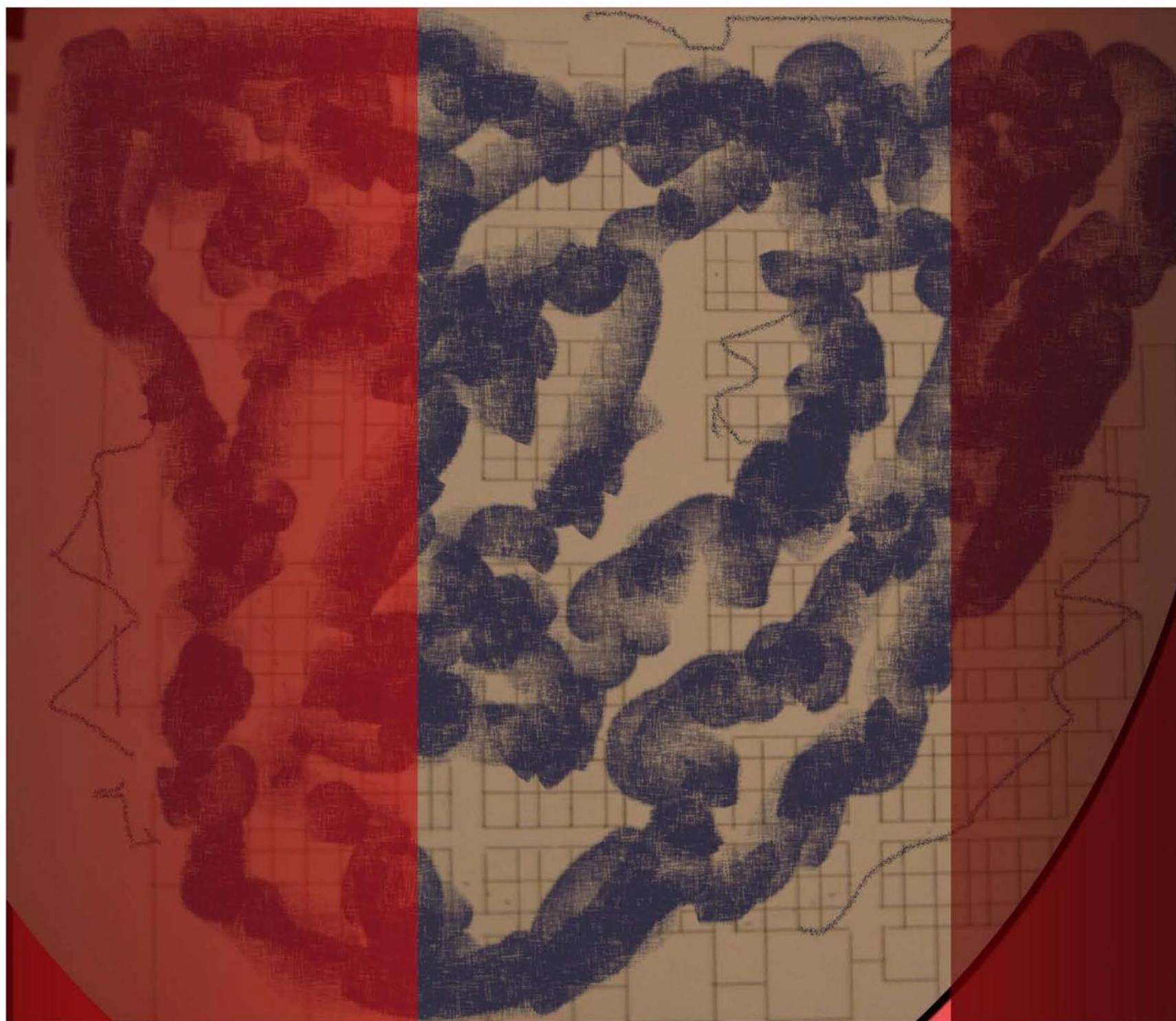
Drawing Visual- Verbal Space 5

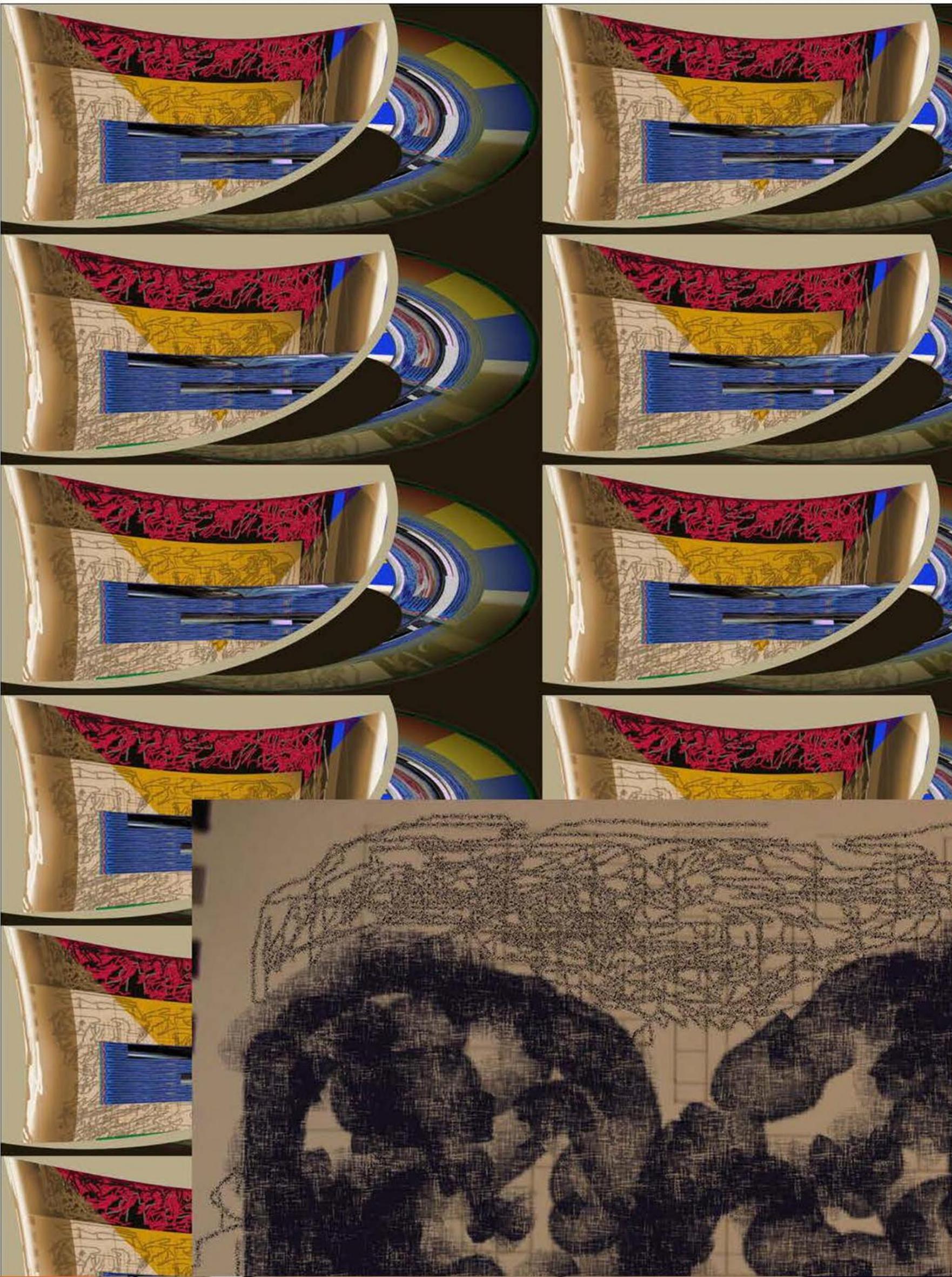








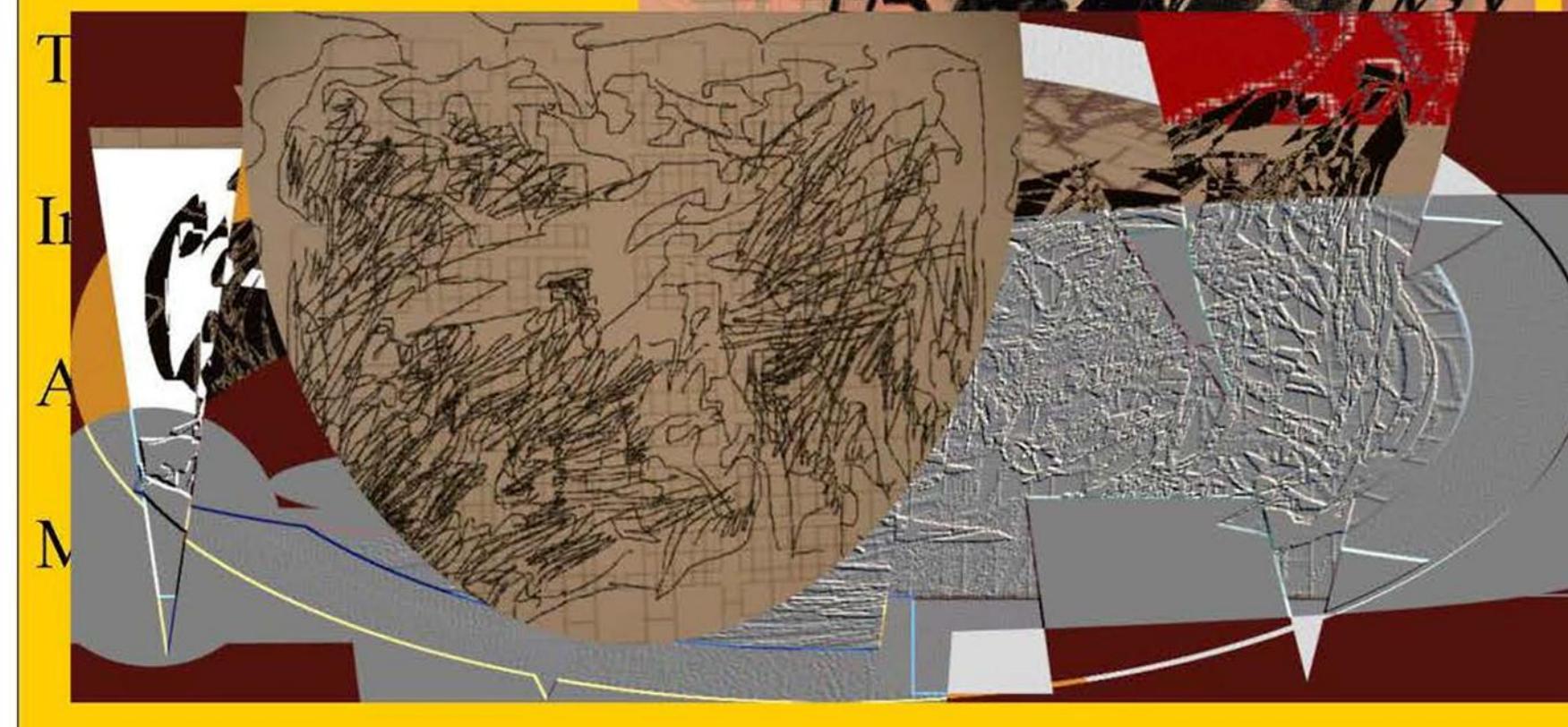


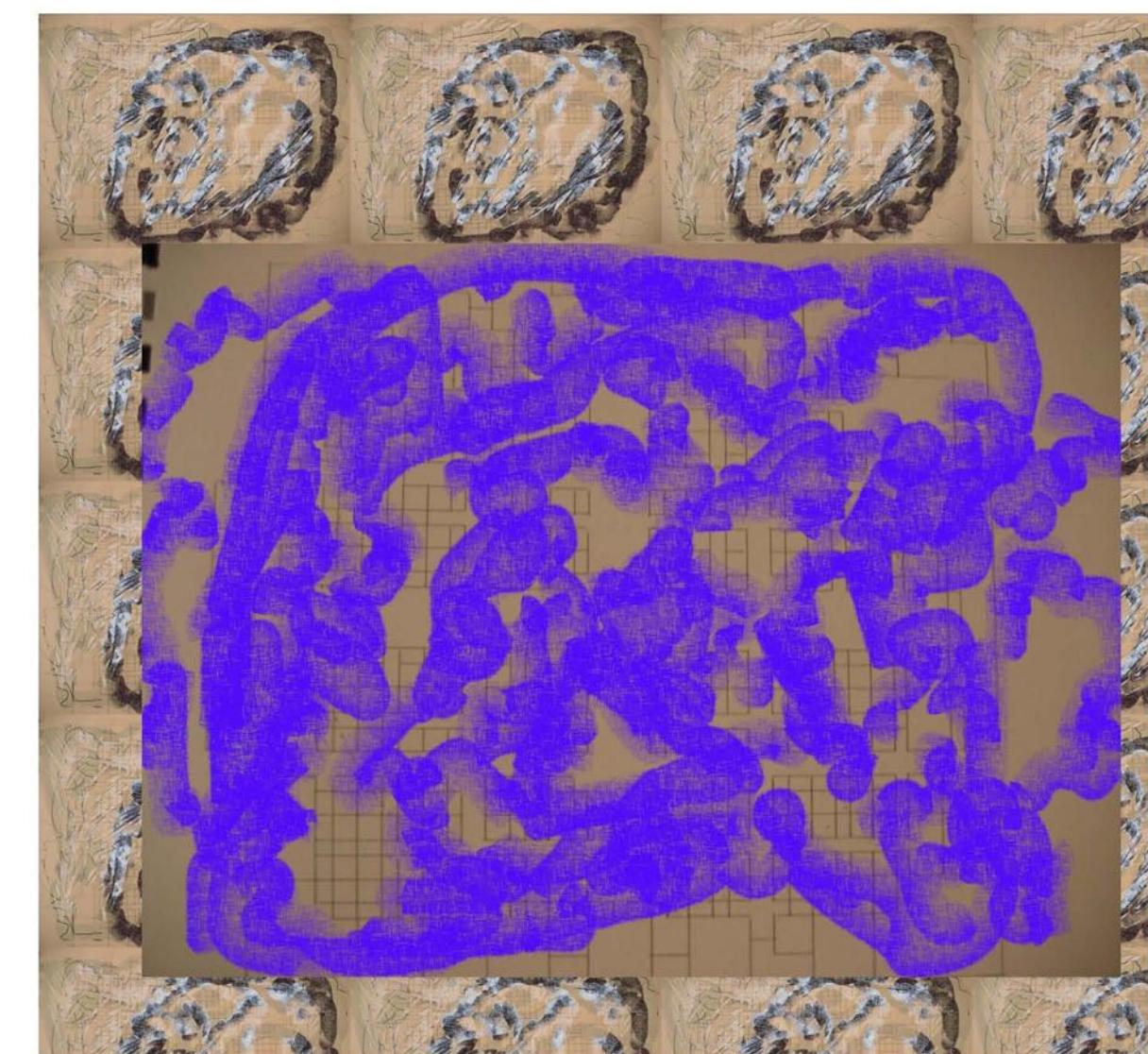
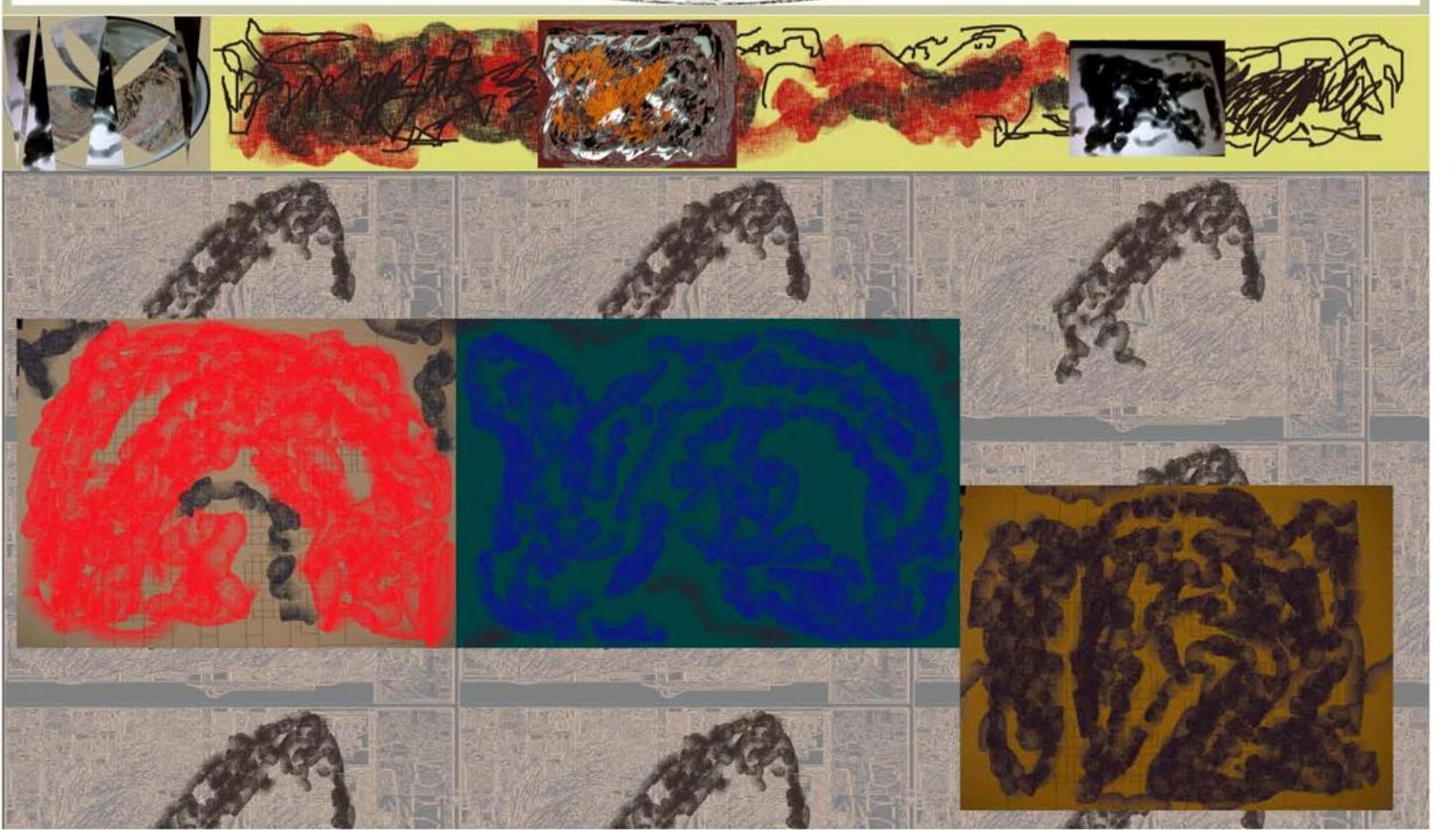


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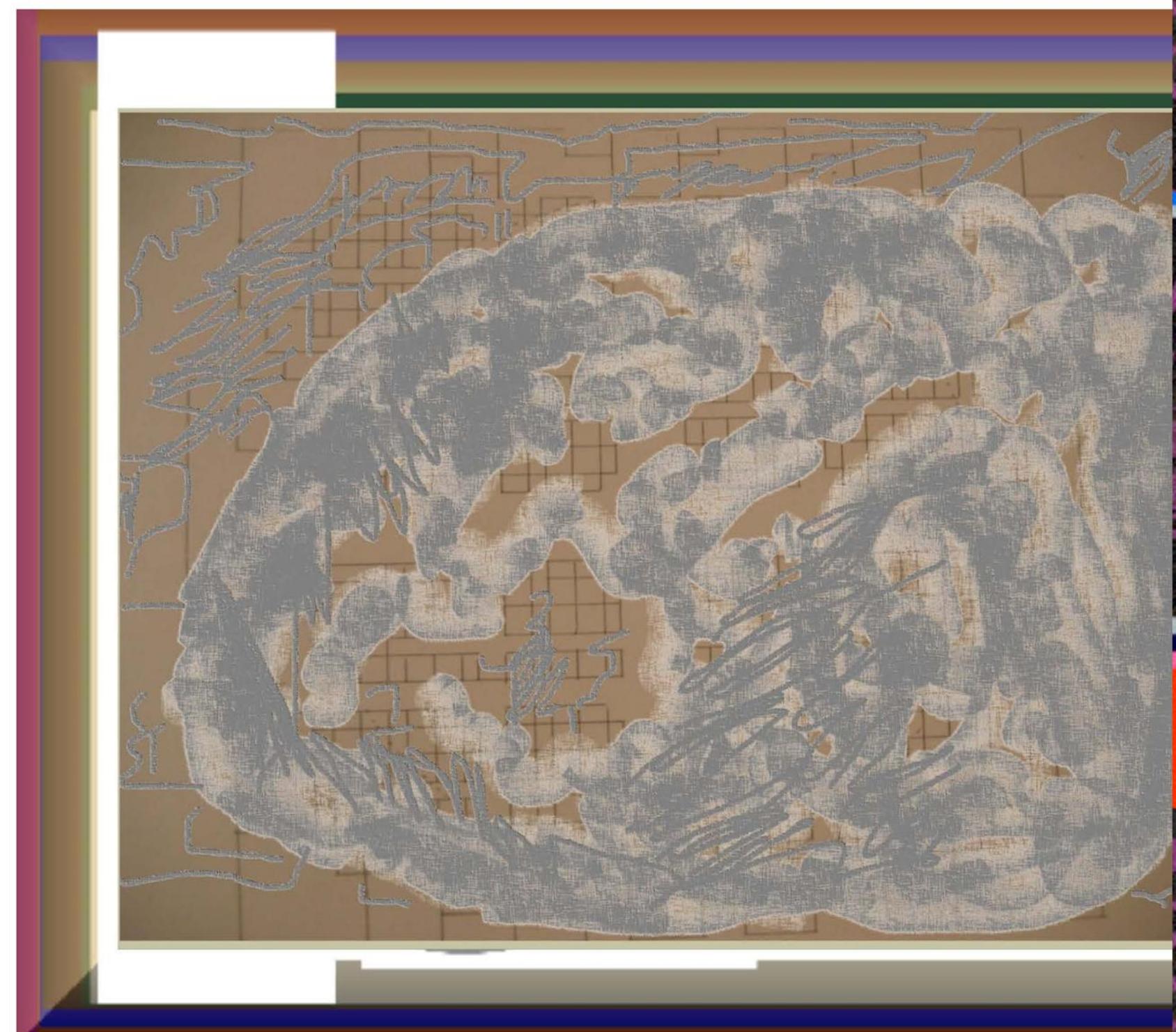
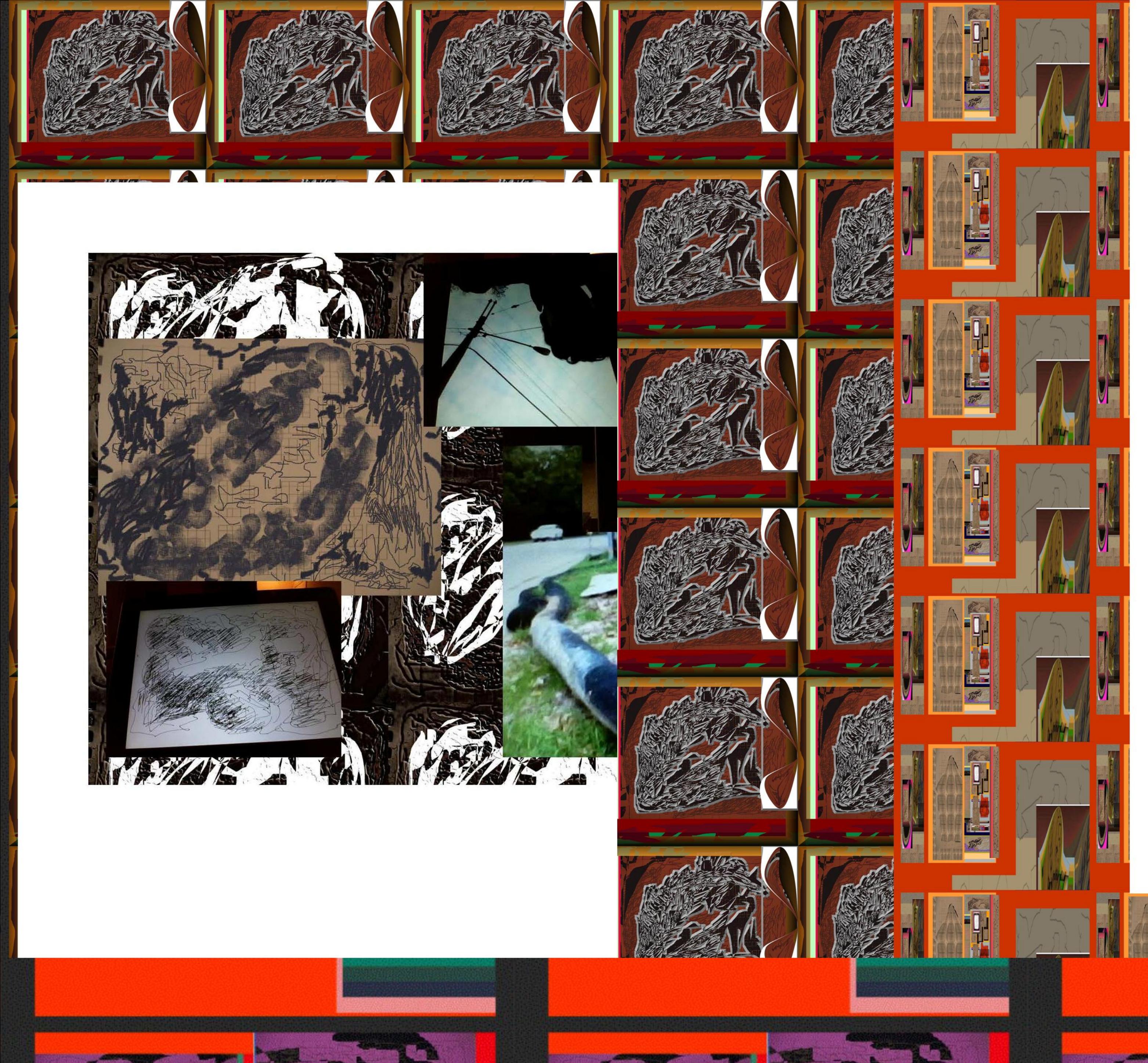
Psychological colloids

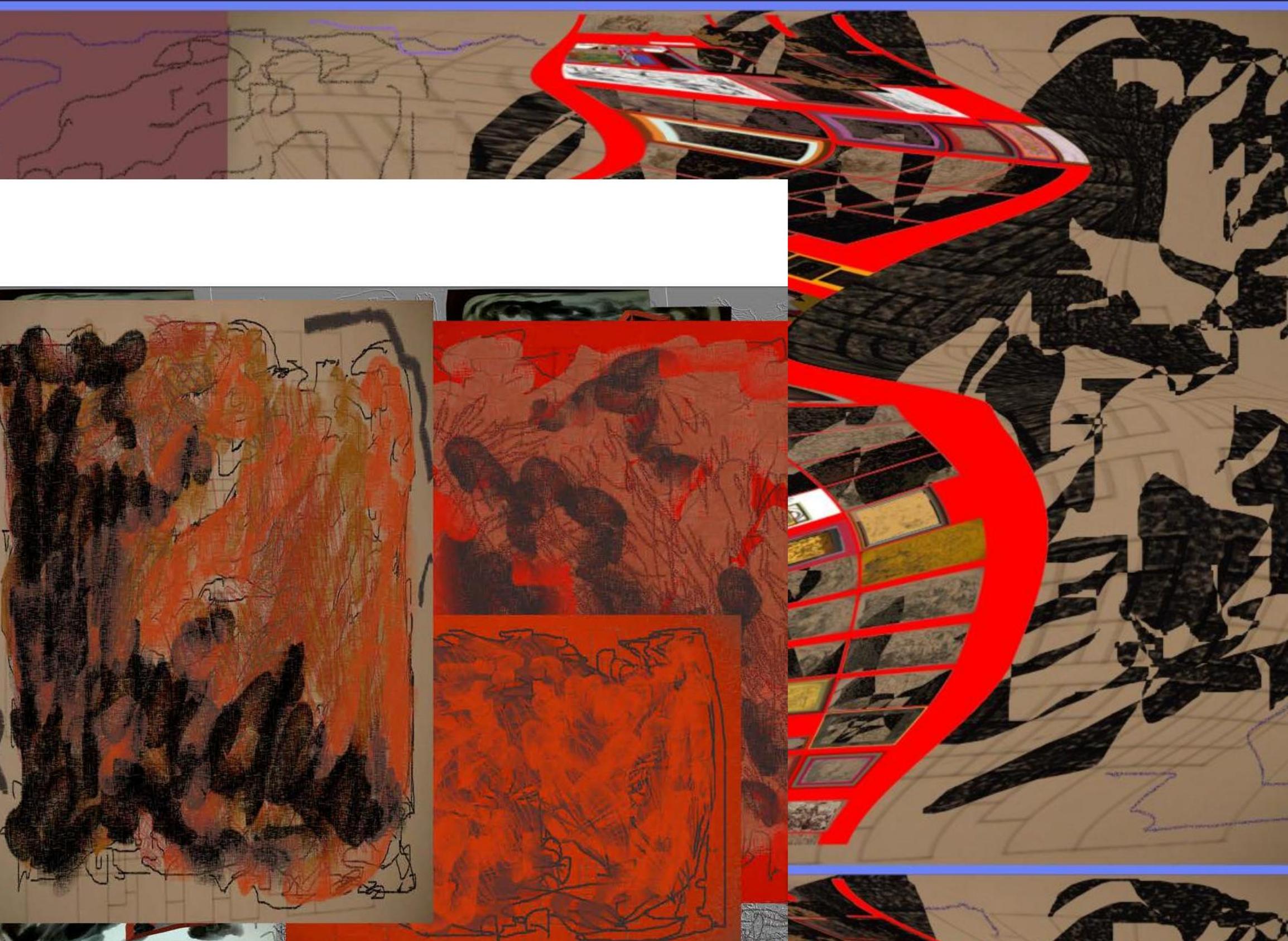
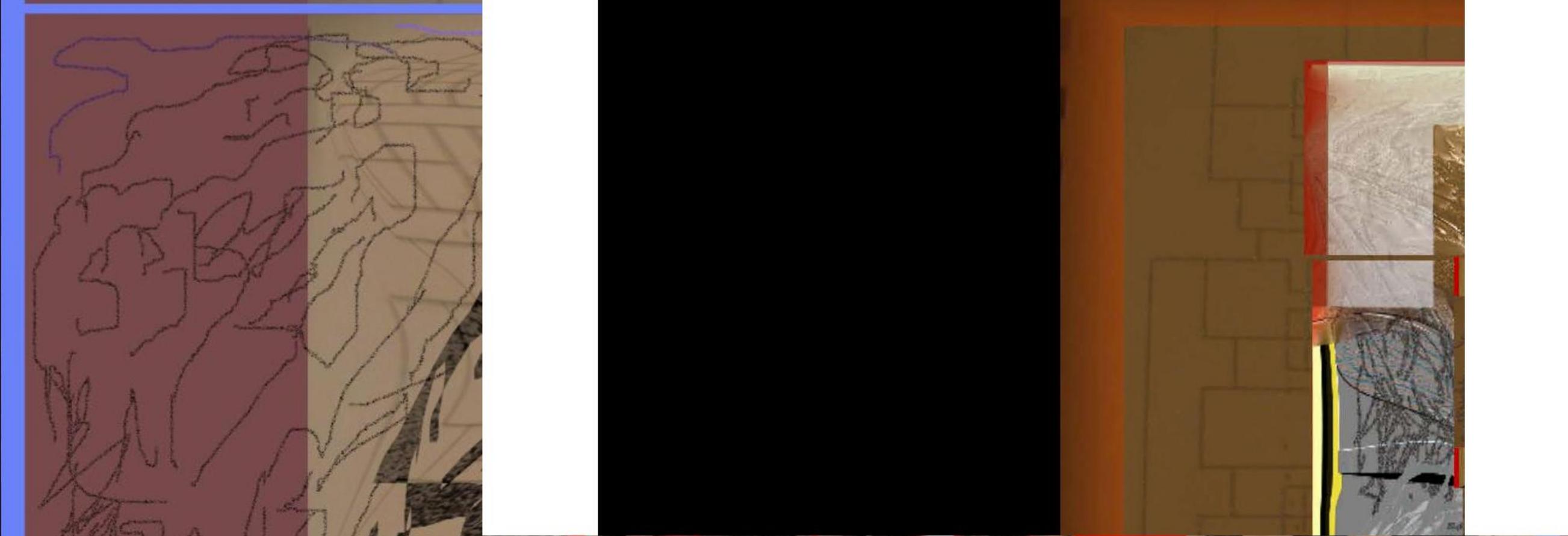
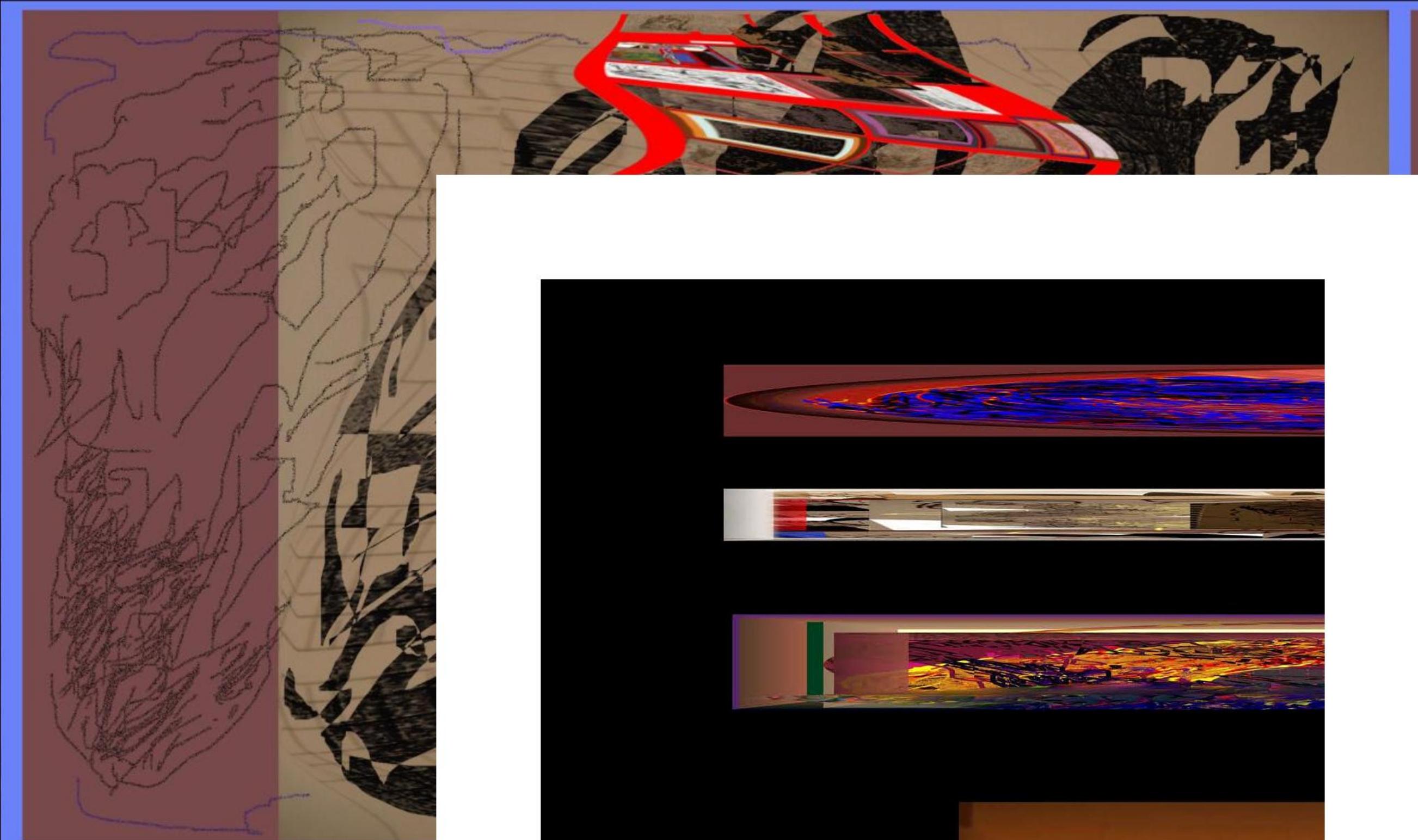
Neologism

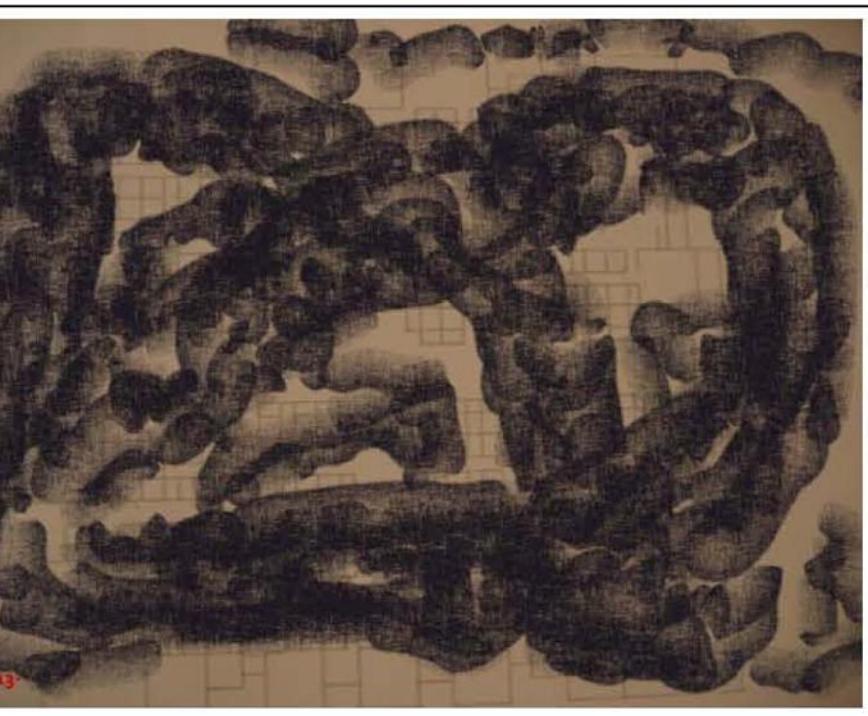
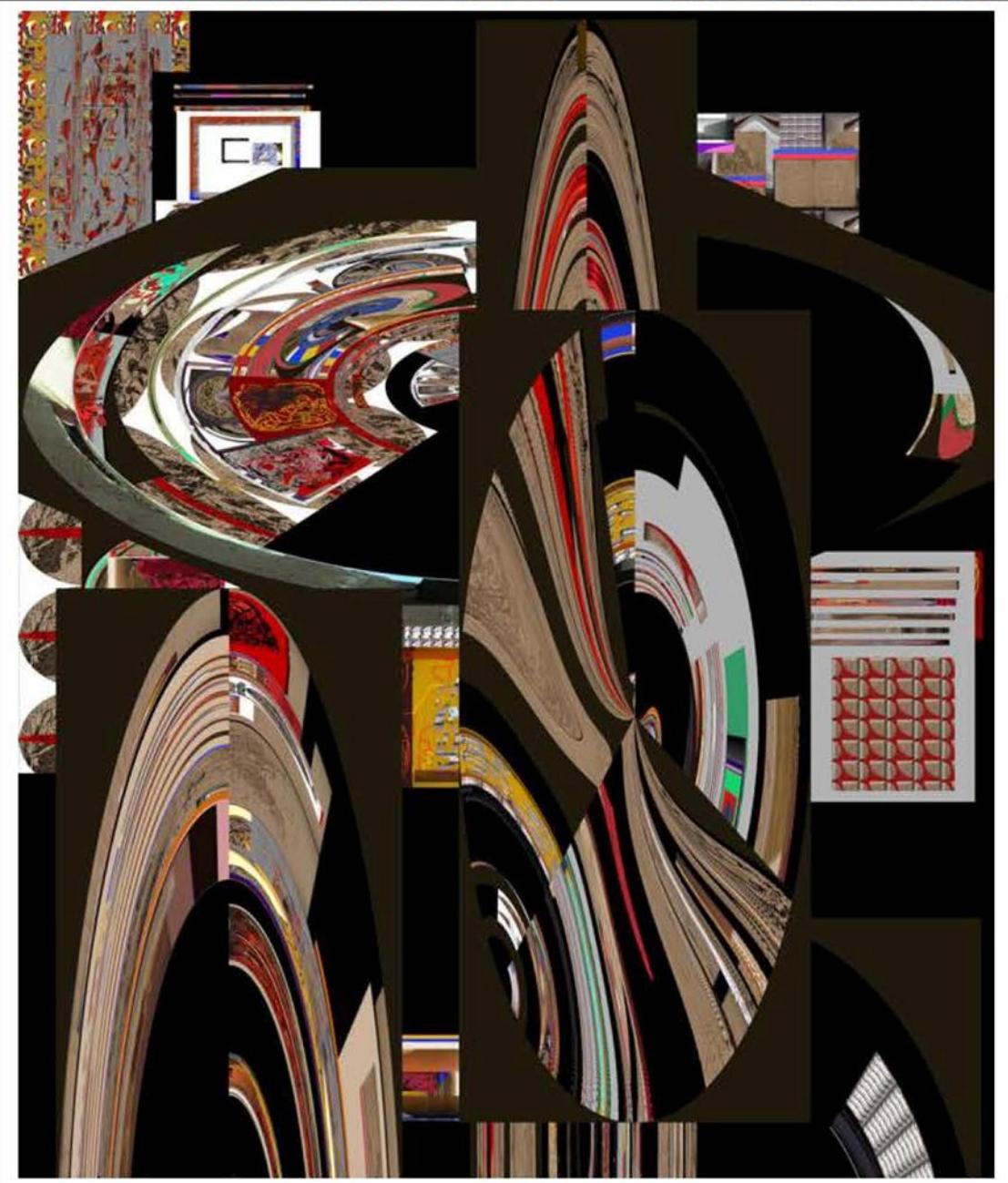


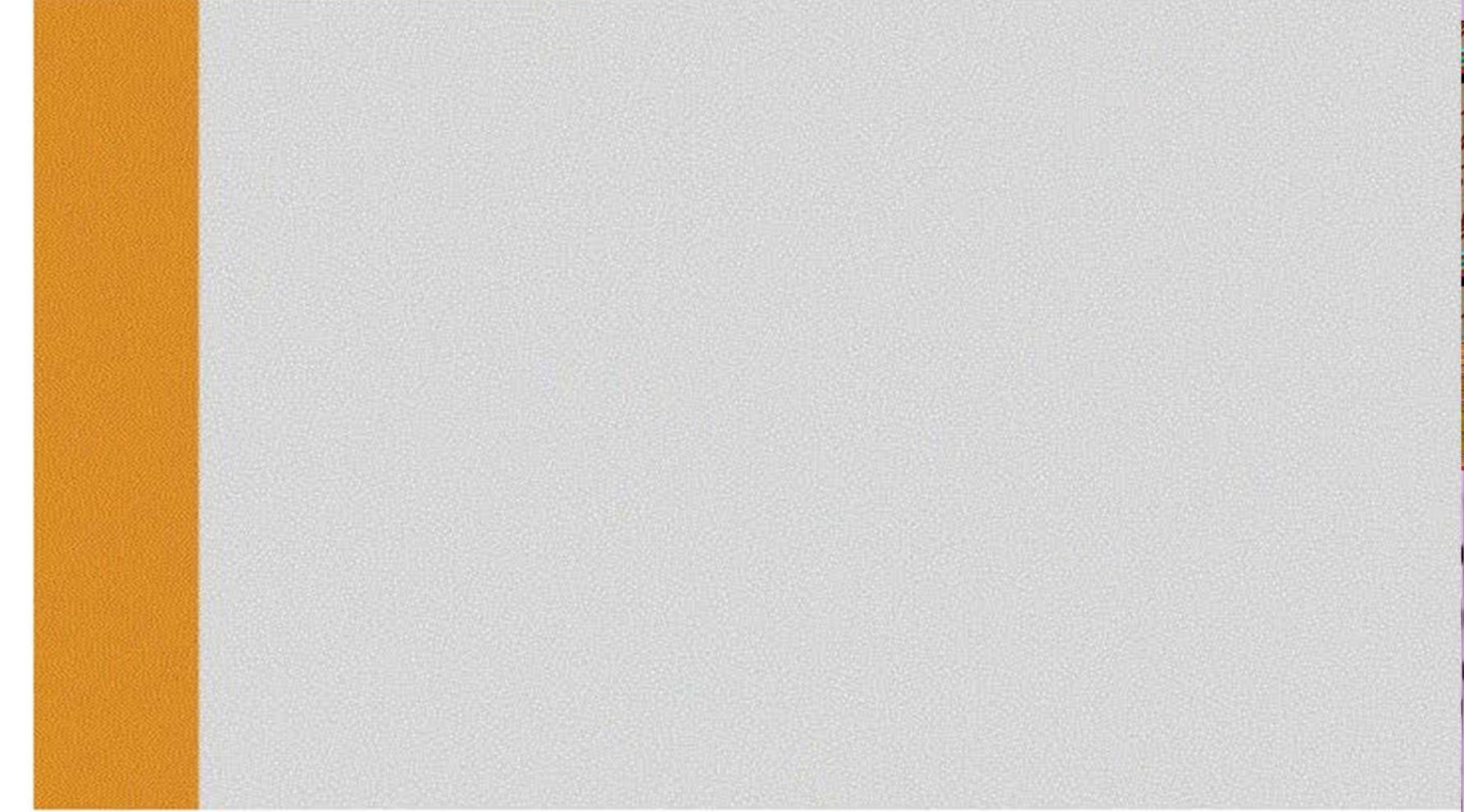
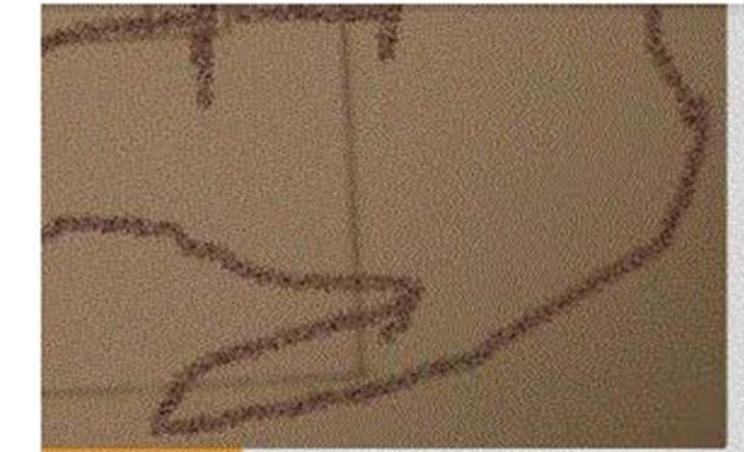
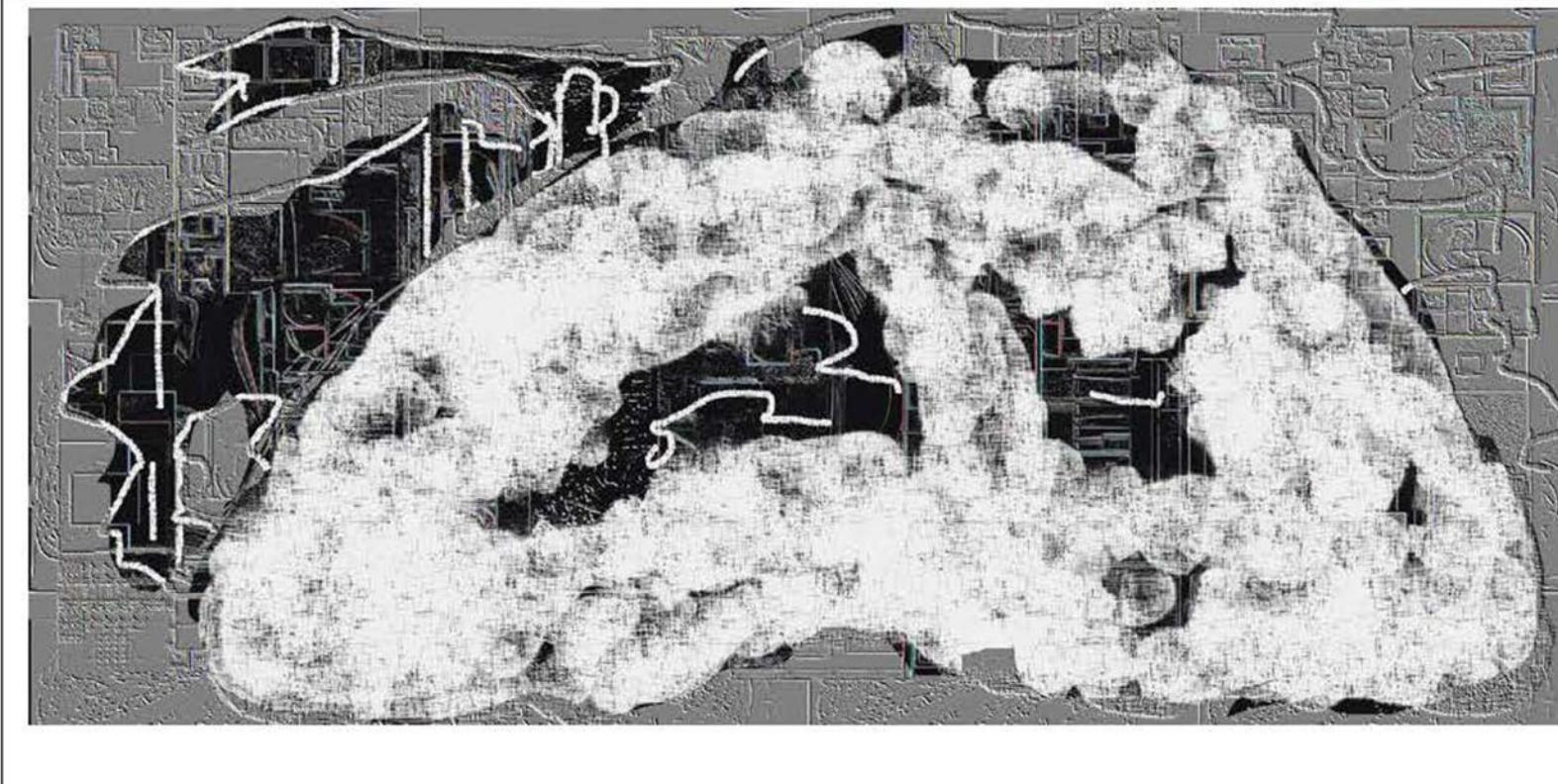


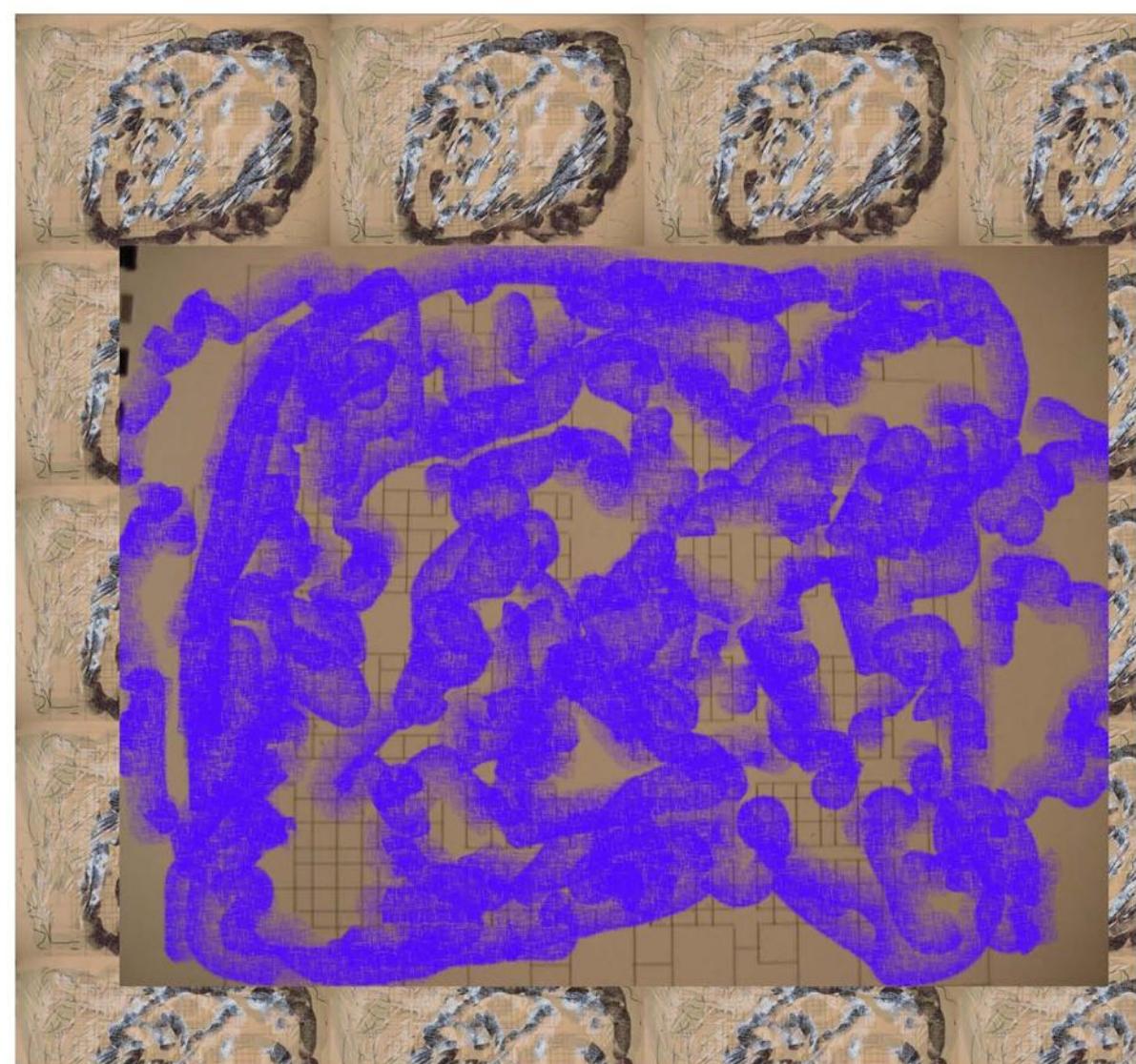
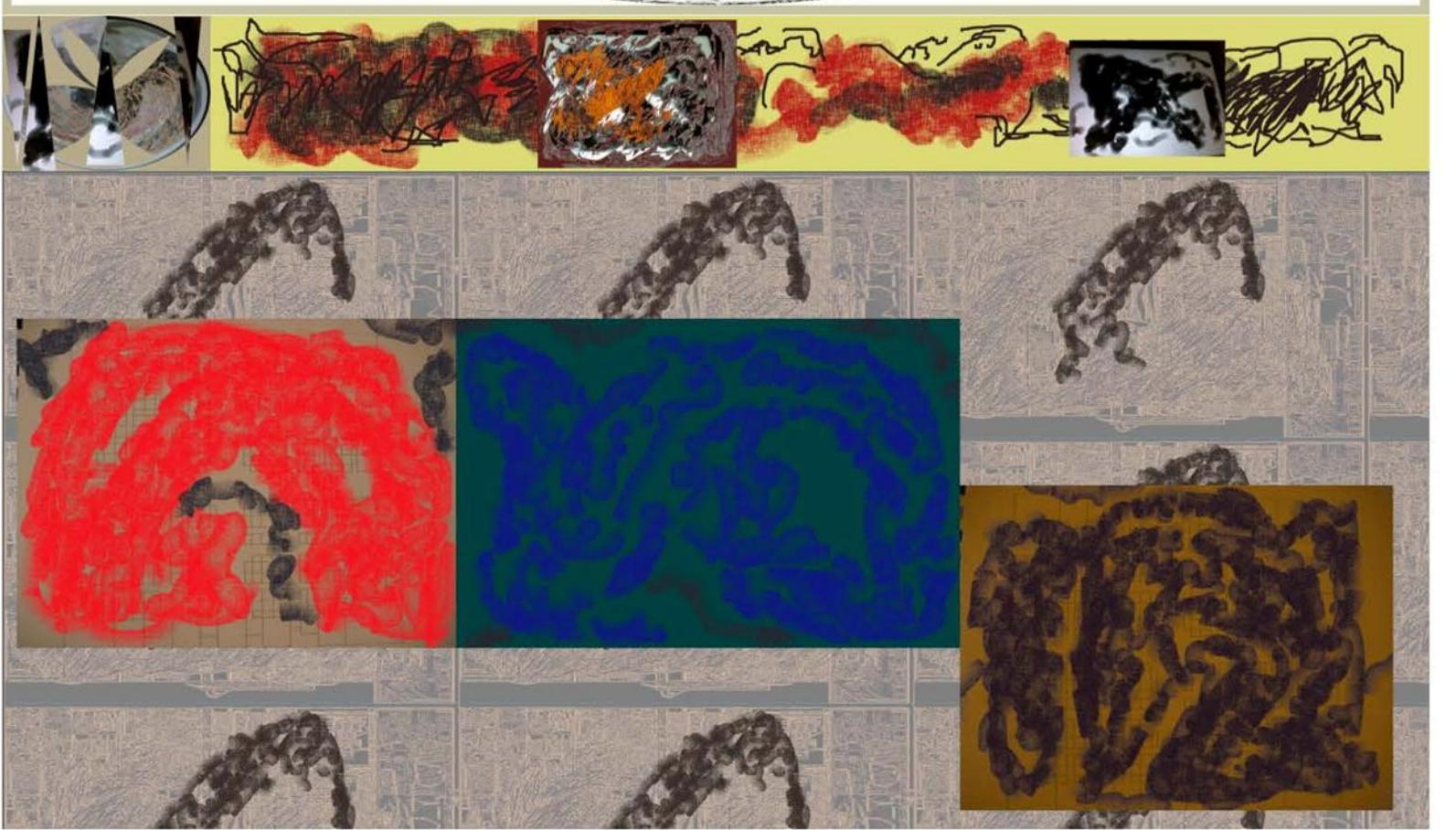














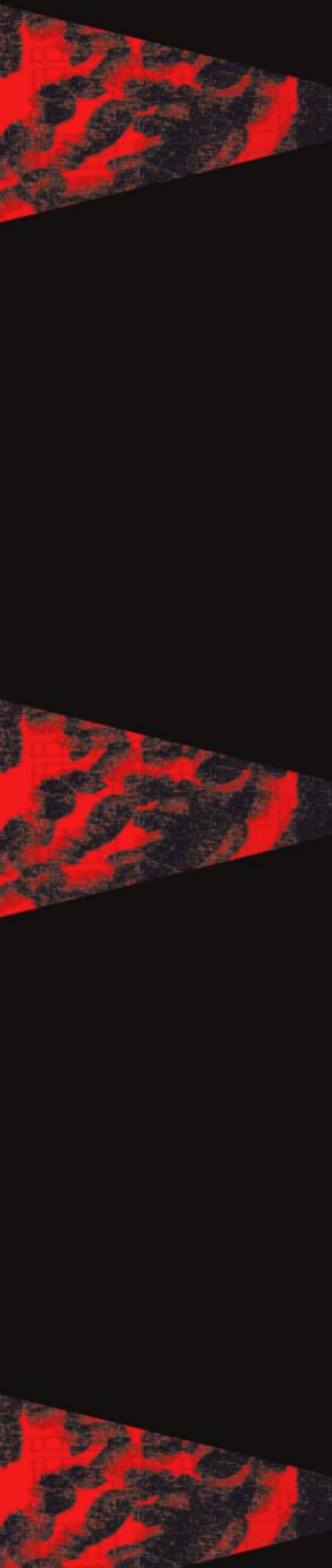
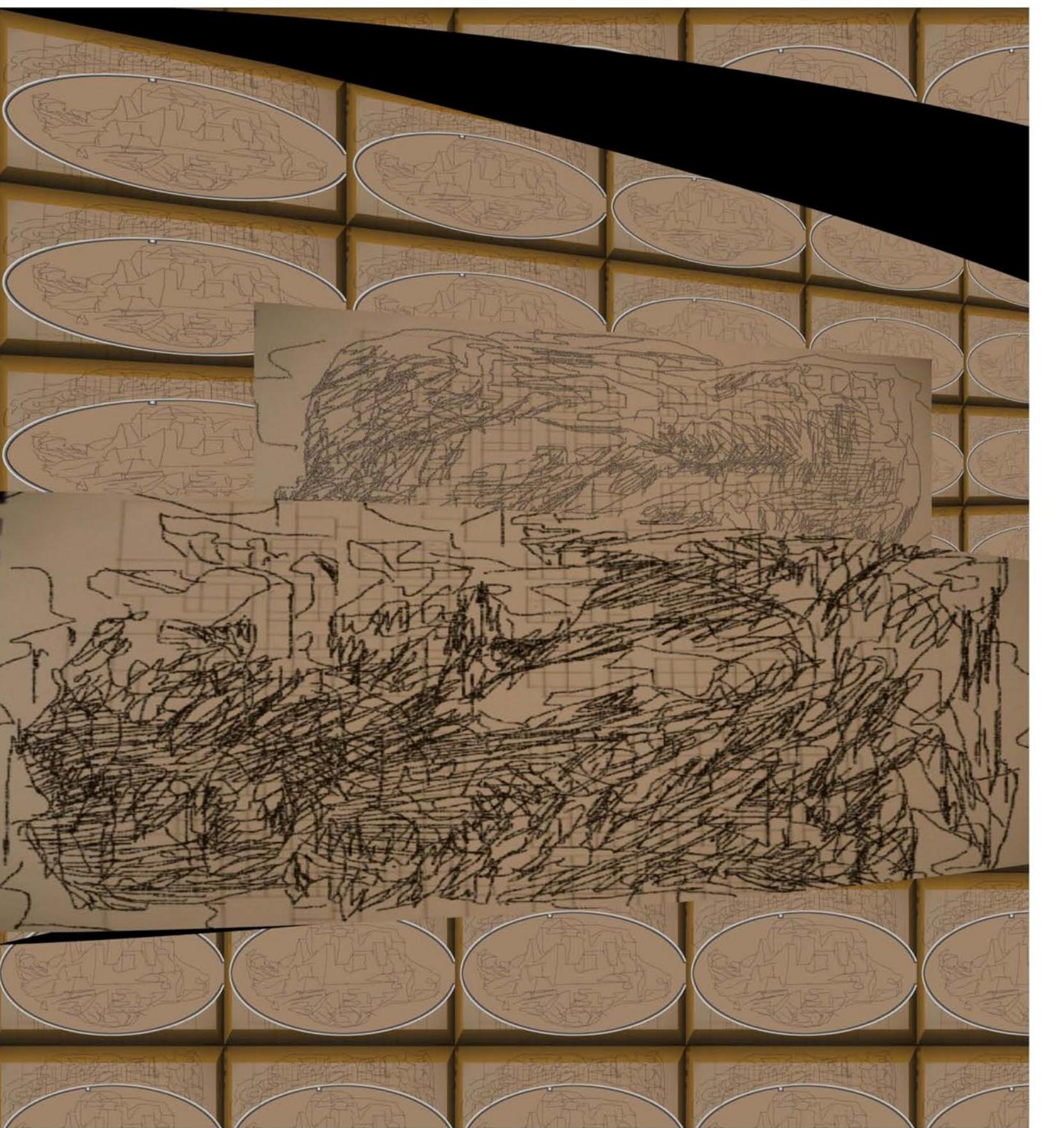
Herms & The Hermeneutical Interpellation Interpolation

A black and white line drawing of a landscape. On the left, there is a large, craggy rock formation with various ledges and overhangs. To the right of the rock formation is a dense thicket of tall grass or brush, represented by many vertical lines. The ground is depicted with simple hatching and cross-hatching to indicate shadows and texture.

Marl Fiori

Drawing Visual Verbal Space 3





ARTIST & BOOK

Morphologies of Verbal Visual Space 2

Visual Rhetoric and Art Ontology

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